OUR ENGLISH CATHEDRALS

VOL. I

The Northern Cathedrals

YORK MINSTER: SOUTH WEST.

Our English Cathedrals

THEIR ARCHITECTURAL BEAUTIES
AND CHARACTERISTICS
AND
THEIR HISTORICAL ASSOCIATIONS
POPULARLY DESCRIBED

TOGETHER WITH
CHAPTERS ON THE CATHEDRAL IN MEDIÆVAL
AND IN MODERN TIMES,
AND IN ENGLISH POETRY AND PROSE

WITH A MAP, PLANS, AND NUMEROUS ILLUSTRATIONS
FROM PHOTOGRAPHS

BY THE
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IN TWO VOLUMES

VOL. I

The Northern Cathedrals

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1911

The Gothic Cathedral is perhaps, on the whole, the most magnificent creation which the mind of man has as yet thrown out."—J. A. FROUDE.

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SOUTHERN DIVISION.

NOTE.—For most of the Photographs in this volume the Publisher is indebted to Mr. Edgar R. Bull, who has very kindly permitted a selection to be made from the excellent collection of photographs, taken by himself, of the English Cathedrals.

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VOL. II

Preface

The Author of this work has been for more than fifty years past, that is, from his boyhood, an enthusiastic admirer and student of English ecclesiastical architecture. When quite a lad, a visit to Lincoln Cathedral opened up a new world of delight in the mediæval buildings of our country and their innumerable associations ; and although articled to a civil engineer, his chief recreation was to study and copy the engravings in Britton's and Pugin's works, and on Saturday afternoons to roam the country round his native town, and draw windows, doorways and other architectural details in the village churches of the East Riding and of North Lincolnshire. Although the last forty-five years of his life have been chiefly spent in architectural and missionary work in Madagascar, his furloughs have been utilized, as far as possible, in renewing acquaintance with our cathedrals, so that he has been able to visit every one of them, and, as regards many of them, to study them again and again. This acquaintance with the buildings themselves has been deepened by careful study of Messrs. Bell's admirable *Cathedral Series* ; by the plans and drawings in the *Builder* ; and later still by the large photo-lithographic views of the English Cathedrals commenced in 1897 in the *Architect and Contract Reporter*, and now completed.

The Author has, therefore, thought that there was still room for a small book on these wonderful creations of our ancestors' skill and genius, on somewhat different lines from those taken by previous works on the subject. While

those who wish to study minutely the details of any cathedral, or to become more fully acquainted with the history of each building, must still provide themselves with good handbooks, there are many others who have neither time nor inclination for such detailed examination, and who may therefore find it convenient to have pointed out, in a briefer space, the salient features of the architecture of any cathedral visited, as well as the more striking events in its history. To such visitors the Author trusts that this book may be of service ; and he is not without hope that it may also prove to be of interest to those who, in our own country, or in our Colonies, or in the United States, may wish to have, in a brief and compact form, a sketch of the English Cathedrals as a whole.

The references in English poetry and prose to these buildings which have here been brought together, are, the Author believes, a new feature in books on Gothic architecture. But it is hoped that they will be found to be of interest, although they are doubtless very incomplete ; and had it been possible, in the interior of the "Great African Island," where its pages were written, to refer to a wider range of books, the chapter giving these extracts might probably have been much enlarged.

If any of his readers should derive from a perusal of these pages but a tithe of the pleasure the Author has felt in writing them, he will be amply rewarded.

J. S.

Bromley, Kent.

A Table showing the Periods of English Architecture,

FROM THE SAXON (CIRCA 670 A.D.) TO THE RENAISSANCE (CIRCA 1550).

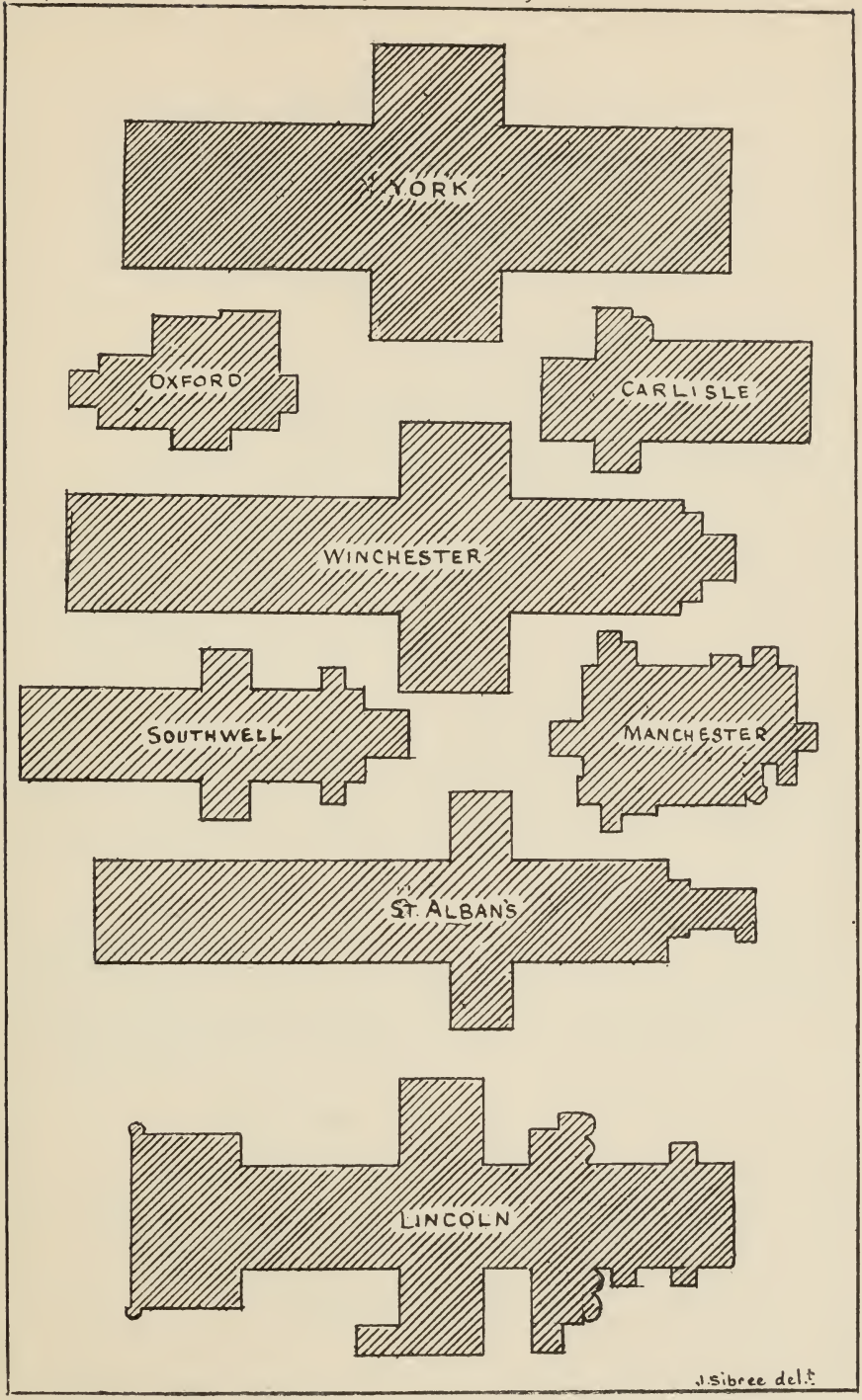
DATES.	NAMES.	REIGNS.	TYPICAL EXAMPLES.
670–1066	SAXON	Egfrith, k. of Northumberland ..	Crypt of Ripon, 670–680 (?)
		Alfred, Athelstan, Canute	Shafts in Transept, St. Albans
		Edward the Confessor, d. 1066 ..	Capitals in Choir, Oxford (?)
		Harold, died 1066	
1066–1100	NORMAN (early) ..	William I., 1066–1087	Cent. W. front, Lincoln, 1075–1095
			Transepts, Winchester, 1080–1093
			Nave, St. Albans, 1077–1088
		William II., 1087–1100	Nave of Gloucester, 1089–1100
			Norwich, 1093–1101 ; Durham, 1093–1128 ; Towers of Exeter, 1107–1130
1100–1154	NORMAN (later) ..	Henry I., 1100–1135	West Doors, Lincoln, 1128–1148
		Stephen, 1135–1154	
1154–1189	TRANSITION	Henry II., 1154–1189	Choir of Canterbury, 1174–1184 ; Ely, Nave and Transepts, 1181–1189
1189–1272	EARLY ENGLISH ..	Richard I., 1189–1199	Choir of Lincoln, 1192–1200
		John, 1199–1216	Nave of Lincoln, 1200–1250
		Henry III., 1216–1272	West Front, Wells, 1218–1239 ; Transepts, York, 1220–1260 ; Salisbury, 1220–1266 ; Choir, Southwell, 1223–1240 ; East end, Ely, 1229–1254 ; Nine Altars, Durham, 1237–

			1250; N. Transept, Hereford, 1240–1260; Angel Choir, Lincoln, 1256–1306
1272–1307	TRANSITION	Edward I., 1272–1307	Chapter-house, Southwell, 1286–1296
1307–1377	DECORATED .. .. (Geometric)	Edward II., 1307–1327	Central Tower, Lincoln. 1307–1311;
		Edward III., 1327–1377	Exeter, 1280–1307; Nave of York, 1298–1320; Lady Chapel, Lichfield, 1300–1320; Cent. Tower, Wells, 1315–1321; Tower, Worcester, 1370–1374
	DECORATED .. .. (Curvilinear)	Do. do.	W. Window, York, 1328–1340
1377–1547	PERPENDICULAR ..	Richard II., 1377–1399	Choir, York, 1370–1385
		Henry IV., 1399–1413	New Nave, Winchester, 1394–1405
		Henry V., 1413–1422	Cent. Tower, York, 1400–1423
		Henry VI., 1422–1471	Tower, Gloucester, 1450–1457
		Edward IV., 1471–1484	N.W. Tower, York, 1470–1474
		Edward V., 1484–1484	Vault, Oxford, 1480–1500
		Richard III., 1484–1485	
		Henry VII., 1485–1509	Bp. Alcock's Chapel, Ely, 1488; Lady Chapel, Peterborough, 1500; Henry VIIth's Chapel, Westminster, 1503–1519
		Henry VIII., 1509–1547	Bp. West's Chapel, Ely, 1533
1547–	RENAISSANCE		Tombs, Screens, etc., too numerous to specify

NOTE.—It must be remembered that no hard-and-fast lines can be laid down as to the exact dates or beginnings and endings of the above periods, and that the years given above are merely approximations; each period shaded off from the foregoing one, and into its successor, often by imperceptible gradations. Still, the general correctness of the above Table may be tested by the examples given herewith, although occasionally a particular building may have been a little in advance, or in the rear, of the style, as generally developed at the time of its construction.

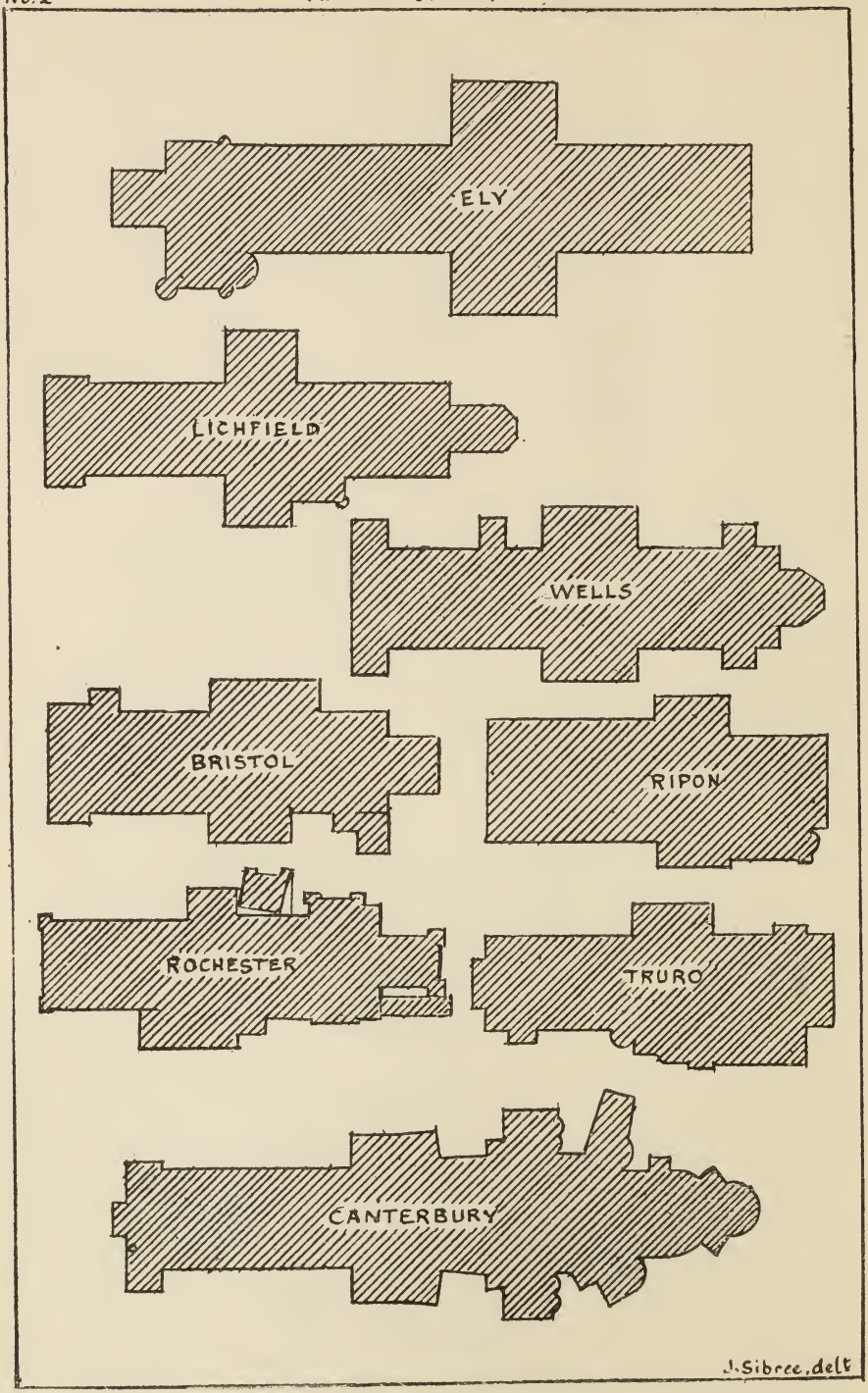
BLOCK-PLANS OF ENGLISH CATHEDRALS TO A UNIFORM SCALE

No 1. ($\frac{1}{2}$ inch = 100 feet)



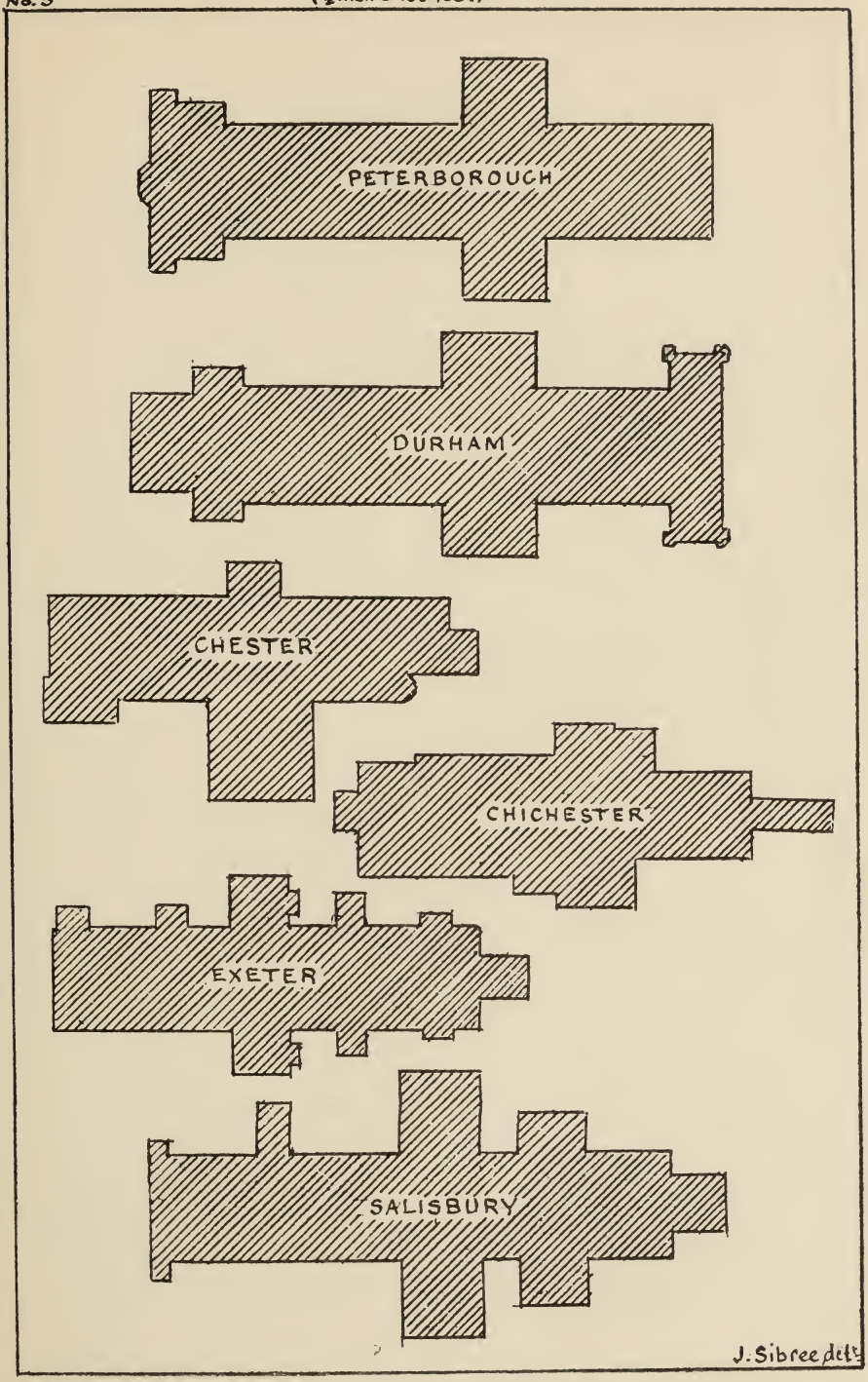
BLOCK-PLANS OF ENGLISH CATHEDRALS TO A UNIFORM SCALE

No. 2 (½ Inch = 100 Feet)



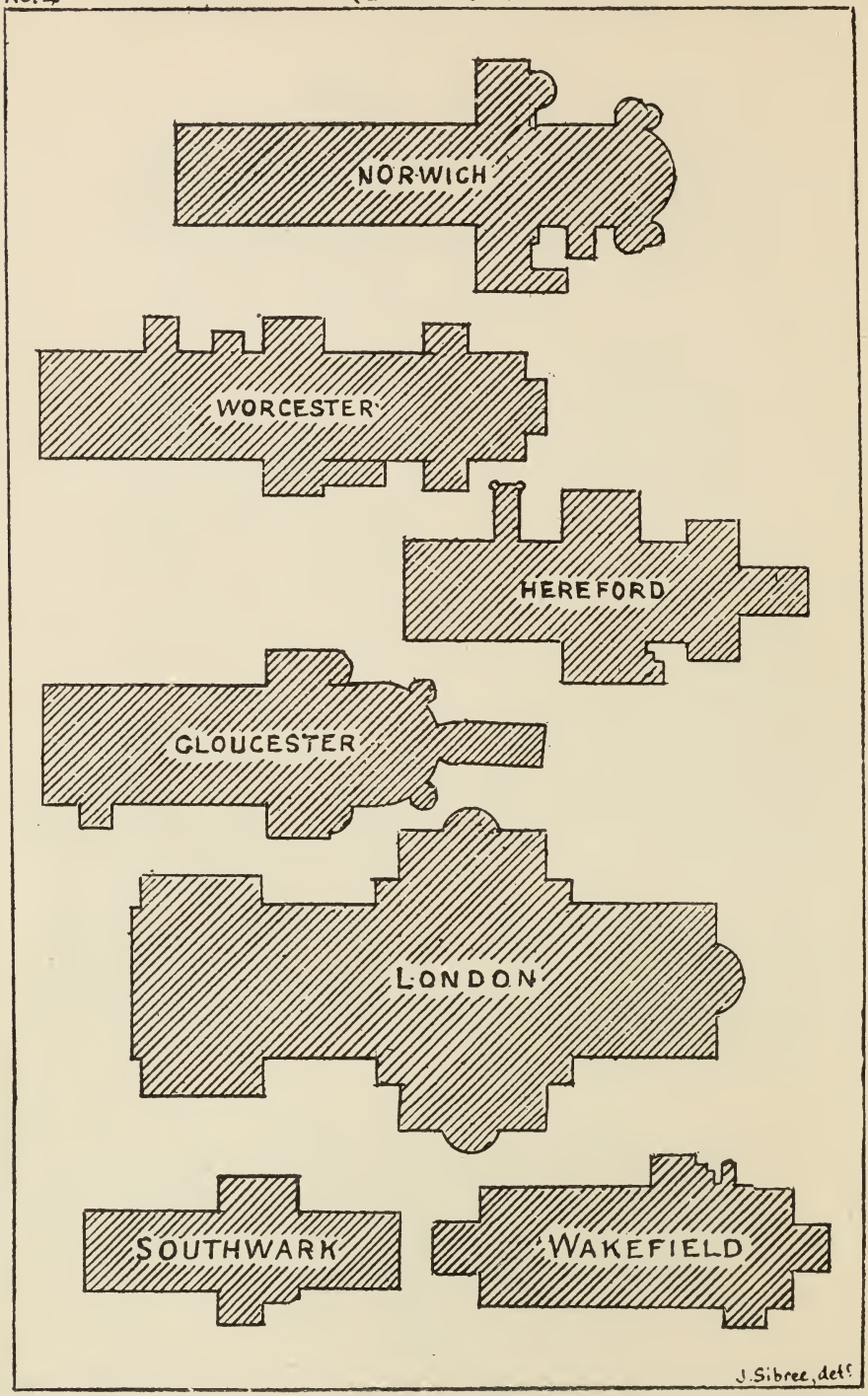
BLOCK-PLANS OF ENGLISH CATHEDRALS TO A UNIFORM SCALE

No. 3 (½ inch = 100 feet)

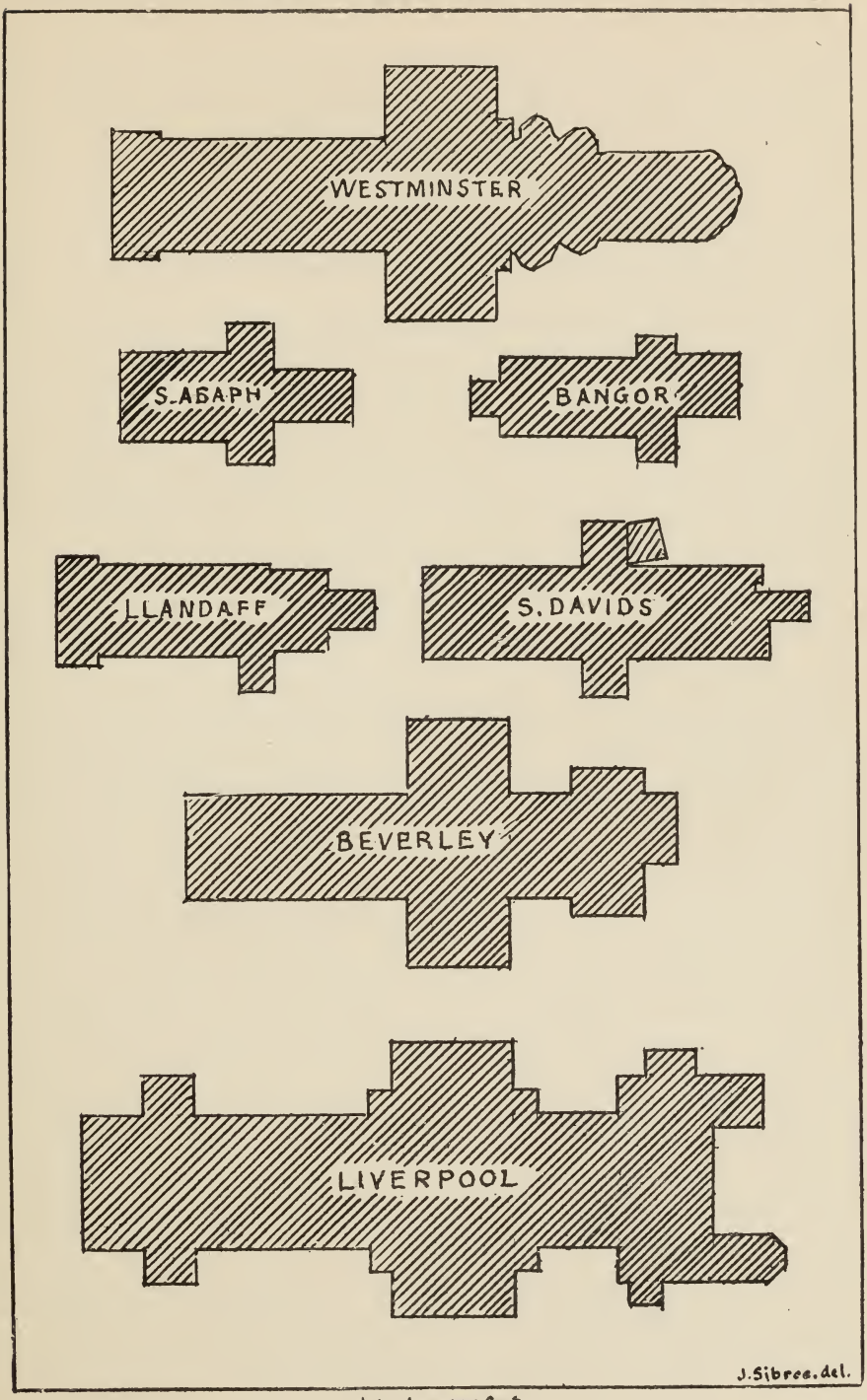


BLOCK-PLANS OF ENGLISH CATHEDRALS TO A UNIFORM SCALE

No. 4 (½ inch = 100 feet)



BLOCK-PLANS OF THE WELSH CATHEDRALS, AND OF OTHER CATHEDRAL-LIKE BUILDINGS TO A UNIFORM SCALE.



½ Inch = 100 feet.

Note on the Block-plans of English Cathedrals

TO A UNIFORM SCALE ($\frac{1}{2}$-INCH EQUALS 100 FEET).

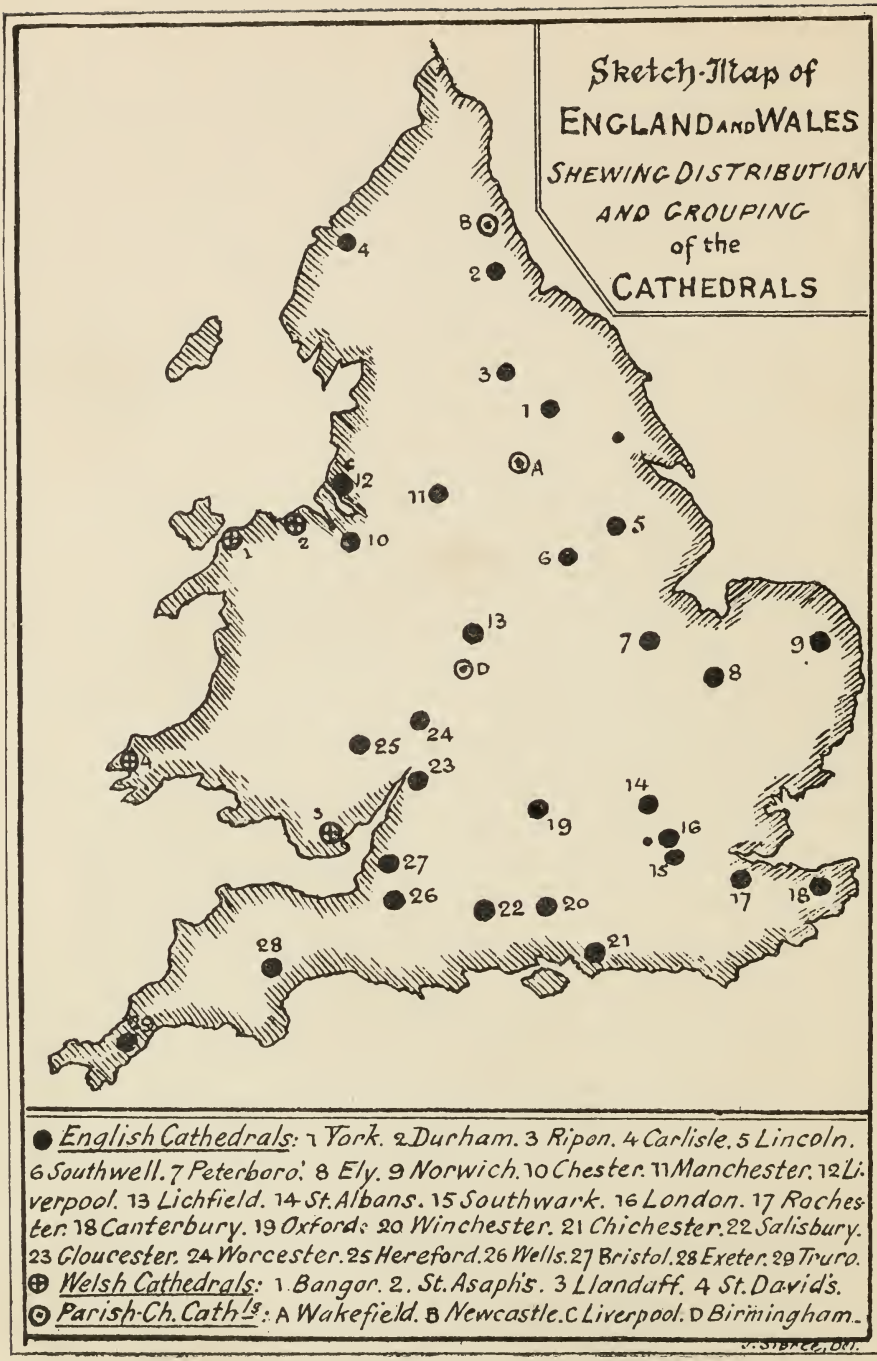
As we shall see in examining each cathedral one by one, there is a wonderful variety in their outline and composition, every building having a distinct individuality of its own. And this charming diversity is equally a characteristic of their ground-plans. It may therefore be interesting to all students of our cathedrals to have these drawn to a uniform scale, so that they may be compared almost at a glance. It will be seen what a variety there is in arrangement, as well as in size; and although the scale is necessarily small, and prevents details, such as buttresses, etc., from being shown, it is probably sufficiently large for its main purpose. In some cathedrals, as in York, Winchester, Peterborough, and Ely, there is a severe simplicity of plan; while in others, as in Canterbury, Lincoln, Salisbury, Rochester, Exeter, etc., there is much complexity, from the double transepts and numerous chapels. In area, stately York, from its great breadth as well as length, stands first, with its 63,800 square feet;* while at the other end of the scale is picturesque little Oxford, with its 11,300 square feet. In actual length, St. Albans stands first (553 feet),† but it is practically divided into three distinct churches, so that

* The modern cathedral of Liverpool is, it is said, to exceed in area every other English cathedral, but this is still a thing to be realized in the future.

† This may be disputed, in favour of Winchester; but a careful comparison of large-scale ground-plans leads us to think that there is hardly a yard's difference between them in actual length.

its real size does not strike one in any interior view. Next come Winchester, Canterbury, and Ely ; but here again small chapels or porches take off from their clear inside prospect, or they are divided by massive screens ; so that, on the whole, nothing can surpass the magnificent uninterrupted sweep of roof of about 450 feet clear, from great west window to great east window, such as we find in York, Lincoln, and also Ely ; nor does Winchester, from the great length of its nave, come far behind in clear interior length.

In a fifth sheet of plans there are given, for comparison, block-plans of the four small Welsh cathedrals, and also those of two other churches which are cathedral-like in plan and dimensions, although not in ecclesiastical rank, viz. : Westminster Abbey and Beverley Minster, and also that of the Liverpool Cathedral, now in course of construction. This last, however, has been modified somewhat, and an octagonal chapter-house is to take the place of the rectangular one shown on the plan (to the north east).


Sketch-Map of
ENGLAND AND WALES
SHEWING DISTRIBUTION
AND GROUPING
of the
CATHEDRALS
● English Cathedrals: 1 York. 2 Durham. 3 Ripon. 4 Carlisle. 5 Lincoln. 6 Southwell. 7 Peterboro'. 8 Ely. 9 Norwich. 10 Chester. 11 Manchester. 12 Liverpool. 13 Lichfield. 14 St. Albans. 15 Southwark. 16 London. 17 Rochester. 18 Canterbury. 19 Oxford. 20 Winchester. 21 Chichester. 22 Salisbury. 23 Gloucester. 24 Worcester. 25 Hereford. 26 Wells. 27 Bristol. 28 Exeter. 29 Truro.
⊕ Welsh Cathedrals: 1. Bangor. 2. St. Asaph's. 3 Llandaff. 4 St. David's.
⊙ Parish-Ch. Cath^ls: A Wakefield. B Newcastle. C Liverpool. D Birmingham.

CHAPTER ONE

Introductory: The Cathedral in English Scenery

The Cathedrals a prominent Feature in English Scenery—Their Distribution over the Island—Causes of this—Their Grouping on the Map of England—Their Classification by Towers and Spires—Their Variety of Outline—Of Plan—and of Style.

AMONG the many priceless treasures which have been handed down to us from antiquity, and are witnesses to the genius of our ancestors, none can be compared with our beautiful and venerable cathedrals. Our ancient castles are numerous and speak of the feudal period, with its frequent civil wars and internal strifes. Our ancient abbey churches are also very thickly scattered over the land, and although some have been still retained as houses of prayer, the large majority are only picturesque ruins adorning many a lovely valley, but of no further use to the religious or social life of the people. But our six or seven-and-twenty cathedrals are not only still the most conspicuous buildings to be seen as we travel to and fro over England, but they are now again taking their right place as the head-quarters of the religious work of the different dioceses of the Episcopal Church; and in many instances they contribute very materially to the aesthetic enjoyment of a large surrounding population, not only by their artistic and antiquarian interest, but also by the musical festivals and organ recitals, etc., so frequently held within their walls. Both for their unequalled architectural beauty

and for their close connection with the history of our country, both political and religious, they are well worth much fuller study than is generally supposed.

And what a charm do they not give to the landscape for miles around the city, sometimes a very small one, over which their towers and spires soar into the upper air. To some of us it was an epoch in our young life when we first saw the three majestic towers and long roofs of Lincoln Cathedral, sitting like a queen on its hill above the city, which spreads away southwards to the plain ; or when we caught the first glimpse from a coach top of the lordly majesty of York Minster, with its massive central tower and western pinnacles and vast bulk dominating the whole vale of York; or when, speeding for the first time along the Trent Valley line, we suddenly came in sight of those three graceful spires of Lichfield, " the lady of English churches." The cathedral spire or its towers are often the first object to arrest the eye, as we are whirled along by an express train towards one of the historic cities of our land, and they are often the last spot on which our lingering glance rests as we leave behind us the beautiful building through and around which we have wandered, finding a fresh combination of graceful forms at every step we take, either within or without its venerable walls.

In one of Mr. J. A. Froude's historical essays he well remarks : " You have only to look from a distance at any old-fashioned cathedral city, and you will see that . . . the cathedral is the city. The first object you catch sight of as you approach is the spire tapering into the sky, or the huge towers holding possession of the centre of the landscape—majestically beautiful—imposing by mere size amidst the large forms of Nature herself. As you go nearer

the vastness of the building impresses you more and more. The puny dwelling-places of the citizens creep at its feet, the pinnacles are glittering in the tints of the sunset, when down below the streets and lanes the twilight is darkening. And even now, when the towns are thrice their ancient size . . . . . the cathedral is still the governing form in the picture, the one object which possesses the imagination and refuses to be eclipsed."

Before speaking of the way in which our cathedrals have impressed the imagination of some of our chief poets and writers, and pointing out their wonderful variety of plan and of form, it may be of interest to glance at their distribution over the map of England. The sketch map here given shows two or three facts worth notice. The first is, that the centre of our island is almost entirely wanting in these great buildings; Lichfield, in fact, is, strictly speaking, the only Midland cathedral, for Southwell has only been recently elevated to this rank, and is small compared with the structures of older foundation; and of Oxford Cathedral almost the same may be said.* Most of the cathedrals are in the coast counties, or on the border regions of the country. This is the case with Durham, Lincoln and Norwich, Canterbury and Rochester, Winchester and Chichester, Bristol, Exeter and Gloucester, Worcester and Hereford, Chester and Carlisle; and shows that the interior of England was only gradually reached by Christianity, and that the early episcopal sees, which were

* Thus there is no anciently founded cathedral in the shires of Derby, Notts, Hertford, Leicester, Warwick, Rutland, Buckingham, Bedford, Huntingdon, Oxford, or Berks. This is partly accounted for by the enormous extent of the old diocese of Lincoln, which extended from the Humber to the Thames and included ten counties.

also missionary centres, were fixed as soon as possible at the chief settlements of the conquering tribes, at the places, in fact, which became the capitals of the ancient divisions of the country. We know that this was the case with Canterbury, Winchester, Norwich, Exeter, and York, and probably with several others as well.

Another fact is shown by the map, viz.: that in several cases the cathedrals form small groups, often in triplets and sometimes in pairs; thus we have York, with its suffragan sees of Ripon and Beverley; the three great eastern counties' churches of Norwich, Ely, and Peterborough; London, Westminster, and St. Albans; Winchester, Chichester, and Salisbury; and notably the cathedrals of "the three choirs," Gloucester, Worcester, and Hereford, which form an almost equilateral triangle.*

Then there are pairs, as in the case of Lincoln and Southwell, Rochester and Canterbury, and Bristol and Wells; while Durham, Carlisle, Chester, Lichfield, Oxford, Exeter, and the modern cathedral of Truro are comparatively isolated, although recent creation of sees has given some of them near neighbours, in parish churches raised to cathedral rank. One cannot help remarking also how small some of these cathedral cities are; Wells and Southwell, for instance, are large villages, rather than towns, each having less than 5,000 inhabitants. Three others have less than 10,000, and four others less than 20,000 inhabitants.

As regards architectural arrangements, the following points may also be noted in the cathedrals:—

First, we may classify them into five groups; these are: (1) those with the full complement of *three towers*—

* Chester now forms, with the recently-founded sees of Liverpool and Manchester, another triplet.

most noble and stately of all structures—in which group are the two metropolitan cathedrals of Canterbury and York, and also Durham and Lincoln, Bristol and Wells, and Southwell * and Ripon.† (2) Those which have *three spires*; of these there are now two, viz.: Lichfield and Truro, since the western towers and spires of the latter building have recently been completed. The cathedral at Coventry, destroyed at the Reformation, had also the same beautiful feature; and formerly Lincoln had lead-covered spires on the three towers. (3) Those with *two towers*; of these are Peterborough, with a third tower only partially built, and also two subordinate spires; Westminster and Beverley, which, though not cathedrals in ecclesiastical rank, are fully so in size; Exeter; and Ely, with one tower and an octagon central lantern.‡ (4) Those with *one tower*: viz., Gloucester, Worcester, Hereford, St. Albans, Winchester, Chester, Carlisle and Manchester. (5) Lastly, those with *one spire*, viz.: Salisbury, Norwich, Chichester,§ and Oxford; ¶ and quite recently, Rochester, as the tower has been rebuilt and crowned by a low, lead-covered, timber spire.

One of the most striking characteristics of our English Cathedrals is their wonderful variety of outline and plan; no two are alike, nor can any one of them, either in exterior

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* The western towers of Southwell have recently been capped with short lead-covered spires.

† Ripon towers are low and squat, but they formerly had spires.

‡ Hereford had formerly two towers.

§ Chichester has also two low towers; in fact, there are three, including a detached bell-tower.

¶ We do not reckon here the cathedrals of Liverpool, Wakefield, Birmingham, and Newcastle, which are parish churches recently raised to cathedral dignity.

or interior, be for a moment mistaken for another ; there is a strongly-marked individuality in them all. This has been noticed as a striking distinction between them and the churches of Northern France, where, notwithstanding their wonderful beauty, there is a marked sameness in the interiors, especially in the choirs and chevets. Amiens apparently set the fashion, and in many cathedrals there is little variation from its arrangement of choir. In England, however, it is very different ; thus Canterbury is very unlike York, and these again are unlike Lincoln, Durham, or Wells, although all have three towers. Again, Salisbury differs greatly from Chichester, and both from Norwich, although the central lofty spire is common to all three. And so again, Gloucester could never be taken for Winchester, or St. Albans, or Chester, although a central tower is the prominent feature of each one. Some have two transepts, and one or two have even three. In some, their most noticeable feature is a cliff-like west front, as at Lincoln ; in another, its breadth and profusion of sculpture, as at Wells (and also, as regards sculpture, at Exeter) ; in another, its castle-like towers in the transepts, as at Exeter ; in another, its central octagon, as at Ely ; in another, its five aisles, as at Chichester ; and in another, not only its vast dimensions, but also its almost perfect adornment of ancient stained glass, as at York. We shall, however, see these points more in detail as we pass each cathedral in review.

And, of course, this variety is all the more marked by the different styles of Gothic which are seen united in every cathedral except Salisbury. Massive and rude Early Norman is succeeded by ornate later work in the same style ; then comes the Transition to Early English, with its greater

elegance and lightness, its lancet windows and arches, and crisp foliage and carving. This is followed by the Early or Geometric Decorated period, with its geometric tracery, enlarged windows and naturalistic carving, gradually passing into the Curvilinear Decorated, with its flowing tracery. Then comes the decline into the Perpendicular period, with its mechanically formed, vertical window tracery and panelling, and yet with rich effects in tabernacle work and fan vaulting. At length the Gothic dies out, and is succeeded by the Renaissance or revival of classic forms.

Almost every cathedral presents some examples of the different periods of mediæval architecture, and either in the main building or its chapels and tombs, all of them may generally be studied. Notwithstanding much destructive work, a few screens, pulpits, and other furnishing of the Elizabethan, Jacobean and revived Classic style of later times still survive, thus linking the ancient building to the restorations and additions of the present time. In this way our cathedrals bind together the thousand years from our Saxon forefathers down to the life of to-day, and in this is one of their greatest and most enduring charms. They are embodied history—political, social, and religious—preserved for us in enduring stone, and in wood-work and metal-work, as well as in the ancient stained glass which still glows in many of their windows.

In the following pages we propose to take a tour through England, making use either of the railways, which cross our island in all directions, or employing a carriage or motor car to take us from place to place. In this tour we shall visit the cathedrals as arranged in the following divisions : the Northern, the Eastern, the North-western, the Central,

the South-eastern, the Southern, the South-western, and the Western cathedrals; and we can hardly imagine a more delightful trip, in the pleasant summer time or early autumn, than thus to traverse the length and breadth of England, and visit the venerable and beautiful buildings which so frequently give an additional charm to the landscape, and recall so much that is heart-stirring in the history of our country and of our religion.

Although, in point of seniority of foundation, and supremacy of ecclesiastical rank, Canterbury would, of course, claim our first examination, we shall begin with the Northern division, which includes the cathedrals of York, Durham, Carlisle, and Ripon, two of the largest and two of the smallest cathedral buildings.

CHAPTER TWO

The Cathedral in English Poetry and Prose

Milton's "Sonnets" and "Il Penseroso"—George Herbert on "Sundials" and "The Church"—Gray's "Elegy"—Wordsworth's "Sonnets"—Walter Scott's "Marmion," etc.—Congreve—Byron—Moile—Richard Howitt—Morris's "Earthly Paradise"—Tennyson—Ruskin's "Stones of Venice"—Washington Irving's "Sketch Book"—Longfellow's "Golden Legend" and Shorter Poems—James Russell Lowell—Whittier—Carlyle.

IT would be strange if the incomparable beauty and charm of the English Cathedrals had not attracted the attention and influenced the verse of many of our poets. Accordingly we find numerous passages, from Milton down to Tennyson and Longfellow, in which there are descriptions of, and references to, these ancient buildings. Although some of these passages are well known, they will bear repetition. First, probably, in time, as noticing cathedral architecture, is, strange to say, the Puritan author of *Paradise Lost*. And we see that the youthful MILTON, notwithstanding his early training and tastes, must often have left his home in Milk Street, Cheapside, and wandered up and down the long nave of the old Gothic St. Paul's, admiring the immense vista of columns and arches, the vaulted roof and the stained glass, and have drunk in the strains of the organ and the chanting of the

choristers in the distant choir, otherwise he would never have written :—

" But let my due feet never fail
To walk the studious cloister's pale,
And love the high embowèd roof,
With antique pillars massy proof,
And storied windows richly dight,
Casting a dim religious light.
There let the pealing organ blow
To the full-voiced quire below,
With service high and anthem clear
As may with sweetness, through mine ear,
Dissolve me into ecstacies,
And bring all heaven before mine eyes."

Not only on his own organ at home must his fingers have often " pursued the resonant fugue," but probably also on the larger instruments of college chapel or cathedral. And his sonnet " At a Solemn Musick " must surely have been inspired by some special cathedral service or festival, suggesting the words :—

" Where the bright seraphim in burning row
Their loud uplifted angel-trumpets blow,
And the cherubic host, in thousand quires,
Touch their immortal harps of golden wires,
With those just spirits that wear victorious palms,
Hymns devout and holy psalms,
Singing everlastingly."

Is it too fanciful to suppose that GEORGE HERBERT's lines on " Sunday," which run :—

" Sundaies the pillars are
On which heaven's palace archèd lies,"

may have been suggested by the slender shafts and pointed arches of Salisbury Cathedral, where, as we know from *Walton's Lives*, the good country parson used often to worship, walking over from Bemerton once every week to

join in the choral service? Certainly the marble flooring and the windows of that cathedral are recalled in two of the short poems out of the many which compose *The Church,* and which run thus :—

"THE CHURCH-FLOORE."

" Mark you the floore? that square and speckled stone,
Which looks so firm and strong,
Is Patience:
And th' other black and grave, wherewith each one
Is checker'd all along,
Humilitie:
The gentle rising, which on either hand
Leads to the Quire above,
Is Confidence:
But the sweet cement, which in one sure band
Ties the whole frame, is Love
And Charitie.
Hither sometimes Sinne steals and stains
The marble's neat and curious veins:
But all is cleansed when the marble weeps.
Sometimes Death, puffing at the doore,
Blows all the dust about the floore:
But while he thinks to spoil the room, he sweeps.
Blest be the Architect, whose art
Could build so strong in a weak heart."

"THE WINDOWS."

" Lord, how can man preach Thy eternall word?
He is a brittle crazie glass:
Yet in Thy temple Thou dost him afford
This glorious and transcendent place,
To be a window, through Thy grace.

" But when Thou dost anneal in glasse Thy storie,
Making Thy life to shine within
The holy Preacher's, then the light and glorie
More reverend grows, and more doth win;
Which else shows watrish, bleak and thin.

" Doctrine and life, colours and light, in one
When they combine and mingle, bring
A strong regard and aw: but speed alone
Doth vanish like a flaring thing,
And in the eare, not conscience, ring."

Everyone will remember the stanza in GRAY'S *Elegy*, in which he says :

> " Where through the long-drawn aisle and fretted vault
> The pealing anthem swells the note of praise ; "

words written at a time when taste was about at its lowest ebb, and when such men as Wyatt were permitted to disfigure our cathedrals with Roman cement, to pull down ancient chapels for the sake of uniformity, and to turn their choirs into little wainscotted meeting-houses, with high pews and other abominations of the Georgian period.

There are several passages in WORDSWORTH'S *Sonnets* referring to these glorious buildings. Their profusion and exuberance of ornament and vast cost must have suggested the lines :

> " Give all thou can'st, high heaven rejects the lore
> Of nicely calculated, less or more ; "

and their massive walls and cliff-like towers and façades made him write :

> " They dreamt not of a perishable home who thus could build ; "

while the intricacies of their vaulting, perhaps the fan-tracery at Peterborough, or the wonderful pendants of the roof of Henry VIIth's Chapel at Westminster, led him to speak of them as

> " Immense and glorious work and fine intelligence ;
> Self-poised and scooped into ten thousand cells,
> Where light and shade repose, where music dwells."

Another less-quoted passage shows that Wordsworth had observed with a poet's eye the charm which cathedral

spires and towers give to many an English landscape, of which he writes as follows :—

" O ye swelling hills and spacious plains !
Besprent from shore to shore with steeple-towers,
And spires whose ' silent finger points to heaven ' ;
Nor wanting, at wide intervals, the bulk
Of ancient minster, lifted above the cloud
Of the dense air which town or city breeds
To intercept the sun's glad beams."

It was to be anticipated that SIR WALTER SCOTT, the influence of whose poems and romances was one of the great factors in the revival of interest in the mediæval period and its buildings, would frequently refer to the cathedral and to Gothic architecture. No one can pass by Durham and not recall the lines in *Marmion* :—

" And after many wanderings past,
He* chose his lordly seat at last
Where his cathedral, huge and vast,
Looks down upon the Wear.
There, deep in Durham's Gothic shade,
His relics are in secret laid."

To such a cathedral as Durham, CONGREVE'S description of an ancient church might well be supposed to refer, a description which Dr. Johnson singled out as one of the finest in English poetry :

" How reverend is the face of this tall pile,
Whose ancient pillars rear their marble heads,
To bear aloft its arched and ponderous roof,
By its own weight made steadfast and immovable—
Looking tranquillity ! It strikes an awe
And terror on the aching sight."

And Sir Walter's exquisite description of the carving of Melrose Abbey in *The Lay of the Last Minstrel* might well

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* I.e., St. Cuthbert.

be applied to many a doorway and capital, and corbel and window in English cathedrals :—

" Spreading herbs and flowerets bright
Glisten'd with the dew of night ;
Nor herb, nor floweret glisten'd there
But was carved in the cloister arches as fair.

" The darken'd roof rose high aloof,
On pillars lofty and light and small ;
The keystone that lock'd each ribbèd aisle
Was a *fleur-de-lis* or a *quatre-feuille*.
The corbels were carved grotesque and grim,
And the pillars, with cluster'd shafts so trim,
With base and with capital flourish'd around,
Seem'd bundles of lances which garlands had bound.

"The moon on the east oriel shone
Through slender shafts of shapely stone,
By foliag'd tracery combined ;
Thou would'st have thought some fairy's hand
'Twixt poplars straight the osier wand
In many a freakish knot had twined ;
Then framed a spell, when the work was done,
And changed the willow wreaths to stone.

" The silver light, so pale and faint,
Show'd many a prophet and many a saint,
Whose image on the glass was dyed ;
Full in the midst his cross of red
Triumphant Michael brandishèd,
And trampled the Apostate's pride."

His description of Holy Island might well be applied to the crypts of York or Canterbury or Rochester :—

" In Norman strength that abbey frown'd,
With massive arches broad and round,
That rose alternate, row on row,
On ponderous columns, short and low,
Built ere the art was known
By pointed aisle and shafted stalk
The arcades of an alley'd walk
To emulate in stone."

And of many an English cathedral too might it be said :—

" The wasting sea-breeze keen
Had worn the pillar's carving quaint,
And moulder'd in his niche the saint,
And rounded, with consuming power,
The pointed angles of each tower ;
Yet still entire the fabric stood
Like veteran, worn, but unsubdued."

Many will also remember the description of Glasgow Cathedral crypt in one of the Waverley Novels :—

" Ah, it's a brave kirk ; nane of your whagmaleeries or curliewirlies or open-steek'd hems aboot it ; but good solid-jointed mason-wark, that'll stand as long as the world keep hands and gunpowther aff it."

Although we do not recall any description of an English cathedral by BYRON,* there are several allusions to Gothic architecture in his poems ; and we quote here a stanza or two from his lines on " Newstead Abbey " :—

" Within a niche, nigh to its pinnacle,
Twelve saints had once stood sanctified in stone ;
But these had fallen, not when the friars fell,
But in the war which struck Charles from his throne.

" But in a higher niche, alone, but crown'd,
The Virgin Mother of the God-born Child,
Holding her Son in her bless'd arms, look'd round,
Spared by some chance, when all beside was spoil'd ;
She made the earth below seem holy ground.
This may be superstition, weak or wild,
But even the faintest relics of a shrine
Of any worship wake some thoughts divine.

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* He has, however, some very noticeable lines, in *Childe Harold*, on St. Peter's, Rome, in which he suggests that its want of apparent size, often remarked on a first visit to the basilica, is due to the fact that the mind of the visitors, grown accustomed to the grandeur of other Roman buildings, " has grown colossal," and so expects something greater still.

" A mighty window, hollow in the centre,
Shorn of its glass of thousand colourings,
Through which the deepen'd glories once could enter,
Streaming from off the sun-like seraphs' wings,
Now yawns all desolate ; now loud, now fainter,
The gale sweeps through its fretwork, and oft sings
The owl his anthem, where the silenced quire
Lie with their hallelujahs quench'd like fire."

A somewhat obscure writer (MOILE) has thus written, describing a cathedral service in the mediæval period :—

" Then pealed hosannas, hallelujahs rung,
Deep organs shouted with a trumpet's tongue,
Through nave and transept rolled the billowy sound,
And swelled and flooded aisles and arches round ;
Each pillar trembles, kneeling statues nod,
And walls with men re-echo thanks to God."

And another, RICHARD HOWITT, after wandering through the stately nave of Winchester, and among the gorgeous chantries of great churchmen in the retro-choir, wrote :—

" The clustered pillars high
Are rosèd over by the morning sky ;
And from the heaven-hued windows far above,
Intense as adoration, warm as love,
A purple glory deep is seen to lie."

" Old temples, thy vast centuries seem but years
Where sages, kings, and saints lie glorified."

An extract, but little known, we think, to the general reader, thus describes the wonderful western front of Peterborough, with its three unrivalled, lofty arches,

" Whose walls, like cliffs new-made, before us rose,"

in contrast with

" The little houses of an English town
Cross-timbered, thatched with fen-reeds coarse and brown,
And high o'er these, three gables, great and fair,

That slender rods of columns do upbear,
Over the minster doors and imagery
Of kings, and flowers no summer field doth see,
Wrought in these gables.—Yea, I heard withal,
In the fresh morning air, the trowels fall
Upon the stone, a thin noise far away ;
For high up wrought the masons on that day,
Since to the monks that house seemed scarcely well
Till they had set a spire or pinnacle
Each side of the great porch." (Morris : *Earthly Paradise.*)

There are many allusions to the cathedrals in TENNYSON'S shorter poems, as will be seen from the following extracts. In the first there is a weird vision, in which the dreamer saw

" That all those lines of cliffs were cliffs no more,
But huge cathedral fronts of every age,
Grave, florid, stern, as far as eye could see,
One after one ; and then the great ridge drew,
Lessening to the lessening music, back,
And past into the belt and swell'd again
Slowly to music : ever when it broke
The statues, king, or saint, or founder, fell."
* * * * * " Then I fix't
My wistful eyes on two fair images,
Both crown'd with stars and high among the stars—
The Virgin Mother standing with her Child
High upon one of those dark minster-fronts."—*Sea Dreams.*

In the next quotation it is easy to recognise that the poet refers to the cathedral of his native county, the minster of Lincoln, whose stately towers dominate the whole plain to the south of the city, when he says :—

" News from the humming city comes to it
In sound of funeral or of marriage bells ;
And sitting muffled in dark leaves, you hear
The windy clanging of the minster clock ;
Although between it and the garden lies
A league of grass, wash'd by a slow broad stream,
That, stirred with languid pulses of the oar,
Waves all its lazy lilies, and creeps on,

Barge-laden, to three arches of a bridge
Crown'd with the minster towers.
* * * * * "Love, the third,
Between us, in the circle of his arms
Enwound us both ; and over many a range
Of waning lime the gray cathedral towers,
Across a hazy glimmer of the west,
Reveal'd their shining windows : from them clash'd
The bells ; we listen'd ; with the time we play'd."

The Gardener's Daughter.

The "slow broad stream" is, of course, the Witham.

In another extract from Tennyson, it is easy to see what suggested the imagery in the poem :—

(12) "For that sweet incense rose and never fail'd,
And, while day sank or mounted higher,
The light aerial gallery, golden-rail'd,
Burnt like a fringe of fire.

(13) "Likewise the deep-set windows, stain'd and traced,
Would seem slow-flaming crimson fires
From shadow'd grots of arches interlaced,
And tipt with frost-like spires." *Palace of Art.*

Better known probably are the lines from *In Memoriam*, in which organ music and stained glass are referred to, as the writer hears

"Once more in college fanes
The storm their high-built organs make,
And thunder music, rolling, shake
The prophets blazon'd on the panes."

Before leaving Tennyson's references to Gothic architecture we must add the following from *A Dream of Fair Women* :—

"As one that muses where broad sunshine laves
The lawn by some cathedral, thro' the door
Hearing the holy organ rolling waves
Of sound on roof and floor

"Within, and anthem sung, is charm'd and tied
To where he stands,—so stood I, when that flow
Of music left the lips of her that died
To save her father's vow."

We may include in this chapter a quotation from one whose words, although not metrical, have often the stately march and rhythm of a poem, RUSKIN. In a well-known passage in his *Stones of Venice*, he thus graphically paints for us the west front of a typical English cathedral :—

> " Let us go together up the more retired street, at the end of which we can see the pinnacles of one of the towers, and then through the low grey gateway, with its battlemented top and small latticed window in the centre, into the inner close. . . . And so, taking care not to walk on the grass, we will go along the walk to the west front, and there stand for a time, looking up at its deep-pointed porches, and the dark places between their pillars where there were statues once, and where the fragments, here and there, of a stately figure are still left, which has in it the likeness of a king, perhaps indeed a king on earth, perhaps a saintly king long ago in heaven ; and so, higher and higher up to the great mouldering wall of rugged sculpture and confused arcades, shattered and grey, and grisly with heads of dragons and mocking fiends, worn by the rain and swirling winds into yet unseemlier shape, and coloured on their stony scales by the deep russet-orange lichen, melancholy gold ; and so, higher still to the bleak towers, so far above that the eye loses itself among the bosses of their traceries, though they are rude and strong, and only sees, like a drift of eddying black-points, now closing, now scattering, and now settling suddenly into invisible places among the bosses and flowers, the crowd of restless birds that fill the old square with that strange clangour of theirs, so harsh, and yet so soothing, like the cries of birds on a solitary coast between the cliffs and the sea." . . . " Weigh the influence of those dark towers on all who have passed through the lonely square at their feet for centuries, and on all who have seen them rising far away over the wooded plain, or catching on their square masses the last rays of the sunset, when the city at their feet was indicated only by the mist at the bend of the river." *

Although not a cathedral in ecclesiastical rank, Westminster Abbey takes a place among the cathedrals from its political position as well as for its size and the beauty of its architecture ; two or three extracts may therefore be given from that charming American writer, WASHINGTON

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* See also some striking passages from Hugh Miller's writings, and also from Nathaniel Hawthorne, in the chapter on York Minster.

IRVING, who, in his *Sketch Book*, thus describes the impressions made upon him by the Abbey, which has as great a fascination for our cousins across the Atlantic as for ourselves. Coming to the building from the inner court of Westminster School, he says :—

> "The cloisters still retain something of the quiet and seclusion of former days. The grey walls are discoloured by damps and crumbling with age : a coat of hoary moss has gathered over the inscriptions ; the sharp touches of the chisel are gone from the rich tracery of the arches ; the roses which adorned the keystones have lost their leafy beauty ; everything bears marks of the gradual dilapidation of time, which yet has something touching and pleasing in its very decay."
>
> "I pursued my walk to an arched door opening to the interior of the Abbey. On entering here, the magnitude of the building breaks fully upon the mind, contrasted with the vaults of the cloister. The eyes gaze with wonder at clustering columns of gigantic dimensions, with arches springing from them to such an amazing height ; and man, wandering about their bases, shrank into insignificance in comparison with his own handiwork. The spaciousness and gloom of this vast edifice produce a profound and mysterious awe. We step cautiously and softly about, as if fearful of disturbing the hallowed silence. It seems as if the awful nature of the place presses down upon the soul, and hushes the beholder into noiseless reverence."
>
> "The day was gradually wearing away ; the sweet-tongued bell was summoning to evening prayers ; and I saw at a distance the white-robed choristers crossing the aisle and entering the choir, I stood before the entrance to Henry the Seventh's Chapel. A flight of steps lead up to it, through a deep and gloomy, but magnificent arch. Great gates of brass, richly and delicately wrought, turn heavily on their hinges, as if proudly reluctant to admit the feet of common mortals into this most gorgeous of sepulchres. On entering, the eye is astonished by the pomp of the architecture, and the elaborate beauty of sculptured detail. The very walls are wrought into universal ornament, incrusted with tracery, and scooped into niches, crowded with the statues of saints and martyrs. Stone seems, by the cunning labour of the chisel, to have been robbed of its weight and density, suspended aloft, as if by magic, and the fretted roof achieved with the wonderful minuteness and airy security of a cobweb."
>
> "Suddenly the notes of the deep-labouring organ burst upon the ear, falling with doubled and re-doubled intensity, and rolling, as it were, huge billows of sound. How well do their volume and grandeur accord with this mighty building ! With what pomp

do they swell through its vast vaults, and breathe their awful harmony through these caves of death, and make the silent sepulchre vocal! And now they rise in triumphant acclamation, heaving higher and higher their accordant notes and piling sound on sound. And now they pause, and the soft voices of the choir break out into sweet gushes of melody; they soar aloft and warble along the roof, and seem to play about these lofty vaults like the pure airs of heaven. Again the pealing organ heaves its thrilling thunders, compressing air into music, and rolling it forth upon the soul. What long-drawn cadences! What solemn sweeping concords! It grows more and more dense and powerful—it fills the vast pile, and seems to jar the very walls—the ear is stunned—the senses are overwhelmed. And now it is winding up in full jubilee—it is rising from earth to heaven—the very soul seems rapt away and floated upwards on this swelling tide of harmony!"

These extracts taken from poetical and prose writings may be here supplemented by several from another American writer, whose poems are perhaps as popular in England as in his own country, LONGFELLOW; and although these do not refer to English buildings, but mostly to continental cathedrals, they describe their architecture with such an artistic eye and imagination that they may well find a place in this chapter.

In one of his shorter poems, *The Builders,* the poet gives with true insight the motive power of much of the old Gothic work:—

"For the structure that we raise,
Time is with materials filled;
Our to-days and yesterdays
Are the blocks with which we build.

In the elder days of Art,
Builders wrought with greatest care
Each minute and unseen part;
For the gods see everywhere.

Let us do our work as well,
Both the unseen and the seen;
Make the house where gods may dwell
Beautiful, entire, and clean.

Else our lives are incomplete,
  Standing in these walls of time,
Broken stairways, where the feet
  Stumble as they seek to climb.

Build to-day, then, strong and sure,
  With a firm and ample base ;
And ascending and secure
  Shall to-morrow find its place.

Thus alone can we attain
  To those turrets, where the eye
Sees the world as one vast plain,
  And one boundless reach of sky."

The sculptured porches of many a foreign cathedral are described in *The Statue over the Cathedral Door*, which is, however, a translation from the German :—

" Forms of saints and kings are standing
  The cathedral door above ;
Yet I saw but one among them
  Who hath soothed my soul with love.

In his mantle, wound about him,
  As their robes the sowers wind,
Bore he swallows and their fledglings,
  Flowers and weeds of every kind.

And so stands he, calm and child-like !
  High in wind and tempest wild ;
O, were I like him exalted,
  I would be like him, a child !

And my songs, green leaves and blossoms,
  To the doors of heaven would bear,
Calling, even in storm and tempest,
  Round me still those birds of air."

The Golden Legend contains several passages referring to cathedrals, especially to that of Strasburg. The scene of the " Prologue " is the " Spire of Strasburg Cathedral.

Lucifer, with the Powers of the Air, trying to tear down the Cross " :—

" *Lucifer.*—Hasten ! hasten !
O ye spirits !
From its station drag the ponderous
Cross of iron, that to mock us
Is uplifted high in air !

Voices.—O, we cannot ;
For around it
All the saints and guardian angels
Throng in legions to protect it ;
They defeat us everywhere !

The Bells.
Laudo Deum verum !
Plebem voco !
Congrego clerum !

Lucifer.—Shake the casements !
Break the painted
Panes, that flame with gold and crimson :
Scatter them like leaves of Autumn,
Swept away before the blast !

Voices.—O, we cannot ;
The Archangel
Michael flames from every window
With the sword of fire that drove us
Headlong out of heaven, aghast !

Lucifer.—Lower ! Lower !
Hover downward !
Seize the loud vociferous bells, and
Clashing, clanging to the pavement
Hurl them from their windy tower !

Voices.—All thy thunders
Here are harmless !
For these bells have been anointed,
And baptized with holy water !
They defy our utmost power.

The Bells.
Defunctos ploro !
Pestem fugo !
Pesta decoro !

Lucifer.—Aim your lightnings
At the oaken
Massive, iron-studded portals !
Sack the house of God, and scatter
Wide the ashes of the dead !

Voices.—O, we cannot !
The Apostles
And the Martyrs wrapped in mantles,
Stand as warders at the entrance,
Stand as sentinels o'erhead : "

Further on in the poem Prince Henry speaks :—

" Lo ! with what depth of blackness thrown
Against the clouds, far up the skies
The walls of the cathedral rise,
Like a mysterious grove of stone,
With fitful lights and shadows blending,
As from behind, the moon, ascending,
Lights its dim aisles and paths unknown !

* * *

" Only the cloudy rack behind
Drifting onward, wild and rugged,
Gives to each spire and buttress jagged
A seeming motion undefined."

* * *

"A great master of his craft,
Erwin von Steinbach, but not he alone,
For many generations laboured with him.
Children that came to see these saints in stone,
As day by day out of the blocks they rose,
Grew old and died, and still the work went on,
And on, and on, and is not yet completed.
The generation that succeeds our own
Perhaps may finish it. The architect
Built his great heart into these sculptured stones,
And with him toiled his children, and their lives
Were builded, with his own, into the walls
As offerings unto God.

* * *

"See, too, the Rose, above the western portal,
Flamboyant with a thousand gorgeous colours,
The perfect flower of Gothic loveliness!
And in the gallery, the long line of statues,
Christ and His twelve Apostles watching us."

Longfellow returns again and again to the charm and mystery of the ancient buildings, these "old cathedrals, high and hoary," and "the tombs of heroes, carved in stone" (*Voices of the Night*; *Flowers*). Thus in his *Divina Commedia* he says:—

"How strange the sculptures that adorn these Towers!
This crowd of statues, in whose folded sleeves
Birds build their nests; while canopied with leaves
Parvis and portal bloom like trellised bowers,
And the vast minster seems a cross of flowers;
Both fiends and dragons on the gargoyled eaves,
With the dead Christ between the living thieves.

* * *

"I lift mine eyes, and all the windows blaze
With forms of saints and holy men who died,
Here martyred, and hereafter glorified;
And the great Rose upon its leaves displayed
Christ's triumph and the angelic roundelays
With splendour upon splendour multiplied.

* * *

"And then the organ sounded, and unseen choirs
Sing the old Latin hymns of peace and love,
And benediction of the Holy Ghost:
And the melodious bells among the spires
O'er all the housetops and through all above
Proclaim the elevation of the Host."

In his poem *The Cathedral*, another American, JAMES RUSSELL LOWELL, well describes the salient features of one of these ancient structures * :—

" Looking up suddenly, I found mine eyes
Confronted with the minster's vast repose,
Silent and grey, as forest-leaguered cliff
Left inland by the ocean's slow retreat.
It rose before me, patiently remote
From the great tides of life it breasted once,
Hearing the noise of men as in a dream.
I stood before the triple northern porch,
Where dedicated shapes of saints and kings,
Stern faces bleached with immemorial watch,
Looked down benignly grave, and seemed to say,
Ye come and go incessant ; we remain
Safe in the hallowed quiet of the past :
Be reverent, ye who fret and are forgot,
Of faith so nobly realized as this."

* * *

" The Grecian gluts me with its perfectness ;
But, ah ! this other, this that never ends,
Still climbing, living fancy, still to climb,
As full of morals half-divined as life,
Graceful, grotesque, with ever new surprise ;
Of hazardous caprices sure to please,
Heavy as nightmare, airy light as fern,
Imagination's very self in stone !
And they could build, if not the columned fane
That from the height gleams seaward many-hued,
Something more friendly with their ruder skies ;
The grey spire, molten now in driving mist,
Now lulled with the incommunicable blue ;
The carvings touched to meanings new with snow,
Or commented with fleeting grace of shade ;
The statues, motley as man's memory,
Partial as that, so mixed of true and false,
History and legend meeting with a kiss
Across the bound-mark where their realms confine ;
The painted windows, frecking gloom with glow,
Dusking the sunshine which they seem to cheer,
Meet symbol of the senses and the soul ;

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* Chartres.

And the whole pile, grim with the Northman's thought
Of life and death and doom, life's equal fee—
These were before me, and I gazed abashed."

* * *

" Far up, the great bells wallowed in delight,
Tossing their clangor o'er the heedless town.
Solemn the lift of ' high-embowèd roof,'
The clustered stems that spread in boughs disleaved,
Through which the organ blew a dream of storm.
I gaze round on the windows, pride of France,
Each the bright gift of some mechanic guild,
Who loved their city, and thought gold well spent
To make her beautiful with piety.
I pause transfigured by some shape of bloom,
And my mind throngs with shining auguries,
Circle on circle, bright as seraphim,
With golden trumpets silent that await
The signal to make known good news to men."

No European writers in poetry or prose have described Gothic architecture and its crowning triumph, the cathedral, with more loving appreciation than have these American authors, and others whom we cannot here quote.* Even the Quaker poet, WHITTIER, with little sympathy either for the buildings or the ritual of the episcopal churches, does not wholly escape the charm of both, for in his poem *Our Master* he says :—

" In vain shall waves of incense drift
The vaulted nave around ;
In vain the minster turret lift
Its brazen weights of sound.

The heart must ring thy Christmas bells,
Thy inward altars raise ;
Its faith and hope thy canticles,
And its obedience praise."

And he also speaks, in the same poem, of liturgies and litanies and sacraments as best embodied in kind and merciful

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* See, in section on York Minster, quotations from Hawthorne. Mrs. Rensselaer's book on the chief English cathedrals is another example of the way in which Americans admire these grand buildings.

deeds; a true sentiment, and yet not all the truth, since both liturgies and litanies, and especially the sacraments instituted by "Our Master," have their most important place in the worship of Christians.

Although not referring to a Gothic but to a Renaissance cathedral, we shall conclude this chapter with an extract from a writer whom we should hardly think of as indulging in sentiment, or in æsthetic tastes, viz.: THOMAS CARLYLE. Writing to his brother Alexander in 1824, he says he thought St. Paul's the only edifice that ever struck him with a proper sense of grandeur. "I was hurrying along Cheapside into Newgate Street among a thousand bustling pigmies, and the innumerable jinglings and rollings and crashings of many-coloured Labour, when all at once, in passing from the abode of John Gilpin, stunned by the tumult of his restless compeers, I looked up from the boiling throng through a little opening at the corner of the street, and there stood St. Paul's, with its columns and friezes and massy wings of bleached yet unworn stone, with its statues and its graves around it; with its solemn dome, four hundred feet above me, and its gilded ball and cross gleaming in the evening sun, piercing up into the heaven through the vapours of our earthly home! It was silent as Tadmor of the wilderness, gigantic, beautiful, enduring; it seemed to frown with a rebuking pity on the vain scramble which it overlooked; at its feet were tombstones, above it the everlasting sky; within, priests perhaps were chanting psalms; it seemed to transmit with a stern voice the sounds of Death, Judgment, and Eternity through all the frivolous and fluctuating city. I saw it oft, and from various points, and never without new admiration."

CHAPTER THREE

The Cathedral as a Product of Mediaeval Genius ; and its Evolution from Saxon to Renaissance

The Marvel of a Gothic Cathedral—An Embodiment of the Genius of the Middle Ages—Its Educational and Religious Value at that time—The English Cathedral and the French Cathedral contrasted—Periods of English Architecture—Saxon—Norman—Transition—Early English—Decorated : Geometric—and Curvilinear—Perpendicular—Decline of Gothic—the Renaissance—" Restoration "—the Justifiable—and the Blameworthy Varieties of it—General Arrangement of an English Cathedral—West Front and Towers—Nave and Aisles, and Porch—Crossing and Central Tower—Choir Screens—Transepts, Choir, and Aisles—Stalls and Bishop's Throne—Presbytery and Processional Path—Sanctuary—Reredos and Sedilia—Lady Chapel—Cloisters and Chapter-house—Conventual Buildings—Detached Bell-tower.

"THE Gothic Cathedral," says an eminent modern historian, " is perhaps, on the whole, the most magnificent creation which the mind of man has as yet thrown out " ; and there are few, we think, of those who have carefully studied our English examples, who will not fully assent to his opinion. Our wonder and admiration, in visiting an ancient cathedral, are excited by the beautiful forms of architecture and all its adjuncts—sculpture, mosaic, metalwork, and glass—which we see around us, and which, in themselves, whatever be the date of their construction, are so admirable. But this wonder is greatly increased—so, at least, it appears to the writer—when we remember *the times* in which these marvellous structures were erected. We can hardly believe that the elegant and

refined examples of Early English, such, for instance, as we see at Lincoln, were produced in the stormy and rude years of Richard Cœur de Lion's reign and those of his brother John ; and that the classic purity and symmetry of work like that at Salisbury and Southwell came into existence only a few years later. Then, again, the excellence of proportion and richness of ornament, seen in the Decorated period, was the work of men living during the epoch of our wars with France and Scotland ; times which, nevertheless, saw the erection of such structures as the exquisite series of the Eleanor Crosses, and of the Lady Chapel at Ely, the Chapter-house of Southwell, and the central tower of Lincoln. Still later on, when the country was torn and distracted by the Wars of the Roses, a grand succession of buildings in the Perpendicular style was rising all over the country, together with scores of towers and spires such as we have never equalled since, with all our advances in constructive skill and invention.

It must, of course, be remembered that in the earlier portion at least of the Gothic period, building and all the arts connected with it, sculpture and carving, woodwork and metalwork, stained glass and fresco painting, embroidery and enamelling, were *the* great outlet and expression of the mental activity of Englishmen, in common with other European nations. The revival of learning, the study of classic architecture and art, and the reformation of religion, gradually turned the mind and genius of our ancestors into other channels ; and by the end of the reign of Henry VII. the age of cathedral building came to an end. Remembering what has just been pointed out, there is something very marvellous in the number of buildings, not cathedrals only, but abbey, collegiate, and parish

churches, which were being built throughout England during a little over four centuries. It is not very difficult to understand that rich monasteries and wealthy prelates were able to build on a grand scale ; but that every little village and every obscure town parish should also, somehow or other, have contrived to erect a church—often quite a stately structure—this certainly remains a very extraordinary fact. We feel again how much we have yet to learn about the mediæval period.

Another point—which they had indeed in common with other large churches—is worth careful consideration in connection with our cathedrals, and that is, their value to the times in which they were built, and for long after, as educational and religious agencies. We, with our overflowing literature, our illustrated books, our picture galleries and the resources of photography, can hardly realize what our unlettered and unreading ancestors probably learned from the Scripture stories carved for them in wood and stone in the cathedrals and abbey churches, glowing in their stained windows, and depicted hardly less brilliantly on their frescoed walls. These were the illustrated Bibles of that day, their pages always open to those who cared to read. The greater portion of this pictorial decoration has passed away, especially in the forms of glass and painting, but enough still remains to give us a fair conception of how much may have been, and probably often was, learned by men and women who wished to know something of sacred history. Ruskin has eloquently described " the Bible of Amiens," as he aptly terms the sculptured porches of that wonderful cathedral ; and there is very much of the same wealth of Scriptural illustration in the porches of Chartres and Rheims, of Bourges and Nôtre Dame of

Paris, and innumerable other great French churches. Our English cathedrals were never so rich in sculpture as those of our Gallic neighbours, although the choir porch of Lincoln, the north porch of Westminster, and the west fronts of Wells, Exeter, Salisbury, and Lichfield, show what our English mediæval sculptors could occasionally do.

But sculpture was only one of the arts which conveyed to the minds of the common people the lessons of Holy Scripture ; and the stained glass, the frescoed walls, and the tapestry hangings did certainly give to the mass of the population the main facts of the Sacred History. No doubt there was mingled with it much that was legendary and puerile in stories of saints and angels; but this does not affect our main point. The hundred and more stained glass windows of York, the eastern one alone, with scores of Scripture pictures in its immense surface, show us still how much teaching a window could convey ; and the half-obliterated frescoes on the nave piers of St. Albans may give us a faint idea of what wall-paintings could also do as a popular instructor. The awful figure of the Divine Judge seen in many churches, and the figure of the Crucified Saviour seen in every church, doubtless helped, amidst much superstition and mental darkness, to preserve, clear and unmistakeable, in the mind of mediæval Europe, the great facts of future judgment, and of redemption through the atoning death of the Son of God.

Cathedral architecture, in common with architecture generally, followed in each European country a pretty distinct line of its own ; and so there are considerable differences between the Gothic styles of England and France, of Belgium and Germany, and of Italy and Spain. While the

English architects developed their own style out of the Norman; the French, especially throughout the Isle of France, worked out a style which, for bold and daring constructive skill in masonry, has never been equalled, and to which our own island can furnish no parallel. The French architects endeavoured to obtain sublime effect by the height of their interiors, so that the choir of Beauvais, for instance, reached an elevation of one hundred and fifty feet; half as much again as our loftiest interiors, York and Westminster, which are each only about one hundred feet high. Our English architects, on the other hand, were more modest—perhaps timid—in their aims, and they sought sublimity rather by length of interior and by complexity of plan than by great height. But, by this more moderate elevation of their main building, they were enabled to make their towers and spires much more effective parts of the entire composition; so that, as a whole, an English cathedral has a more balanced effect than most French ones have (we do not include here the Norman churches, where the English idea is much stronger). Compare, for instance, the sublime grouping of the towers of Lincoln, or the exquisite harmony of the various parts of Salisbury, with the stunted appearance of the towers of Amiens, or of Bourges, or of Abbeville, and other great French churches, admirable, incomparable as they are in other respects.

In plan, also, typical cathedrals of the two countries differ greatly. In a French church, owing to the line of chapels along nave and choir, the transept often projects only very slightly, or not at all, beyond the main lines of the building; while the eastern end is almost invariably an apse, with its ring of chapels, and supported by a forest of

pinnacles and flying buttresses, like a glorified scaffolding around the comparatively small apse of the main building. This gives a monotony of effect to the eastern ends of French cathedrals, we mean especially the interiors ; and having seen two or three churches, we have almost seen all, at least as regards their general lines. Contrast with this the unending variety of the eastern termination of English cathedrals ; there are no two exactly or very nearly alike. A glance at the plans of a typical cathedral from each country, as given herewith, will further explain some of the foregoing points.

It will perhaps be of service to those who have not given much attention to the question of architectural style, as shown in the varied stages of Gothic, to call attention to the "Table showing the Periods of English Architecture," given at the commencement of this volume, and to add here a few words as to each of these periods.

Although SAXON churches were probably mostly of wood, often of wattle, all were not of those materials ; and recent investigations into the details of Oxford Cathedral (see ch. viii., § 19) leads us to believe that some at least of the larger buildings had effective carved ornament in stone. Our cathedrals retain little of the Saxon period, and except some baluster-like shafts in the transepts of St. Albans, the crypt of St. Wilfred at Ripon, the capitals just mentioned at Oxford, and here and there a blocked-up window or doorway, there is hardly anything that can be identified with certainty. But many smaller buildings still remain in good preservation, such as the towers of parish churches, chancel arches, and other structural details, and a little carving. These buildings are characterised by comparatively rude construction, by the use of what is called

"long and short work" at the angles, baluster-shafts, and sloping or triangular-headed arches. From the case, however, of the very interesting Saxon church at Bradford-on-Avon, only brought to light a few years ago, it is evident that there was ability in the Saxon masons of that early period to produce well-finished stonework.

The Norman Conquest, and the possession of English sees by wealthy and powerful prelates of the conquering race, led to the destruction of all the Saxon cathedrals, and to the erection of numerous large churches all over the country. And although many of these latter were, in their turn, also pulled down to make way for buildings in later styles, some of the finest NORMAN churches still remain to show us the skill and taste of their builders. And although some Norman work was hastily and carelessly built, it was not so with all of it, or it would not have endured the storms of seven or eight centuries, as numbers of their buildings have done. Durham, Peterborough, Ely, Norwich, Southwell, Rochester, Chichester, Gloucester, and Hereford, the towers of Exeter and Lincoln, and portions of other cathedrals, still remain sturdy and strong, and impress us with the sublimity of their design and their excellent workmanship. Massive piers, flat buttresses, the use of the semi-circular arch, and of the chevron, cable, and billet ornaments are characteristic features of the Norman style. Decorative carving becomes more profuse and rich in the later period of this division of English architecture, and many magnificent doorways still remain as examples of the exuberant fancy of the Norman sculptors.

The TRANSITION period from Norman to Gothic is marked by more slender columns and a lighter style of building, although the semi-circular arch is retained and

employed together with the pointed arch, which is now introduced. Some of the Norman ornamentation is still used. The finest example of this period is the Galilee Chapel at Durham, while it may also be studied in the western towers of the same cathedral, and in the western transept of Ely.

The changes in architecture foreshadowed in the Transition are fully developed in the EARLY ENGLISH period, which is nearly coincident with the 13th century. The pointed arch takes the place of the semi-circular one, although not entirely excluding it. The origin of the pointed arch has been a subject of much discussion, but it may be safely inferred that the intersection of round arches in diagonal groining, as well as in arcading, suggested the greater flexibility of the pointed arch, and its infinite adaptability to every position and to all circumstances. Structurally, too, it is much stronger. The massiveness of the Norman is now succeeded by greater elegance and lightness of construction. Tall lancet-headed windows take the place of the shorter and broader round-headed windows of the preceding style. Mouldings become more numerous and more elaborate, with strong contrasts of light and shade; in these, the so-called "dog-tooth," or small pyramidal-shaped ornament, is often used with rich effect, and is a marked characteristic of the style. Vaulted roofs in stone take the place of the flat timber roofing of the Norman churches, that is, in the central positions (for the Norman builders did venture to groin their aisles); and now we have such refined and beautiful work as is seen at Salisbury and at Westminster, in the transept of York, the eastern transept of Durham, and the choirs of Ely, Worcester, Southwell, and in innumerable other places.

The grouping of several lancet windows under one arch, and the piercing of the spandrels thus formed by trefoils and quatrefoils, doubtless led to the evolution of tracery, first in the form of what is called "plate-tracery," a fine example of which is to be seen in the north transept of Lincoln; and then, as the intervals were more completely pierced, by "bar-tracery," with bars of stone, which are often moulded. Of this early GEOMETRIC DECORATED period, the "Angel Choir" of Lincoln and the nave of Lichfield present fine examples, while the Lady Chapel of the latter cathedral and the nave of York come a little later. Windows thus become larger, and often fill up most of the space between the buttresses, as seen throughout Exeter Cathedral, which presents an unrivalled example of variety and beauty in window-tracery; the west window is very fine and large, but is perhaps excelled by the east window of Carlisle, which is unrivalled in its design, and almost in its size. Later on, the rigid geometrical forms become more wavy or leaf-like in outline; the finest cathedral examples being the west window of York and the south transept rose-window of Lincoln; the west window of Durham is somewhat like the former of these. This later development is known as the CURVILINEAR DECORATED.

This appellation of "decorated" is borne out by the very rich and beautiful carving by which buildings in this style are frequently marked. In arcading, tombs, niches, screens, pinnacles, corbels, etc., there is often a profusion of ornament in the mouldings, capitals, crochets, and finials. In such work, the common flowers and plants of the surrounding country are often sculptured with great freedom, and yet with an accuracy to Nature which is delightful. "Not a herb nor a floweret blossomed there,

but was carved in the cloister arches as fair." Perhaps nowhere is the beauty of the Decorated style seen better than in the Lady Chapel of Ely and in the Chapter-house of Southwell. The Percy Tomb * in Beverley Minster is also a magnificent example of the period; but both in cathedral and in other churches there is happily no lack of abundant illustrations of the richness of the Decorated style. In some places the "ball-flower" ornament was used profusely in mouldings, with very happy effect, as in the tower of Hereford Cathedral and the western towers of Lichfield. In wood-carving, the stalls at Ely and at Winchester are probably the finest work of this style; indeed there is hardly anything of the kind, of so early a date, to be seen elsewhere. The unrivalled bishop's throne at Exeter is also of this period (1310—1320 ?). In towers, the central ones of Wells, Worcester, and Hereford, the western towers of Lichfield, and the octagon of Ely are all in this style, and probably the tower and spire of Salisbury.

Towards the seventh decade of the 14th century, that is, about the end of the reign of Edward III., the Decorated began to change to the PERPENDICULAR style, so-called because the tracery of windows and other work gradually took vertical lines, and formed series of panelled rectangular openings with cusped heads. In early examples there is a mixture of the two styles, as seen in the eastern windows of York and Exeter; but eventually the grouping of the tracery lines become more monotonous and mechanical, and some great windows, such as the west ones of Winchester, Norwich, and Southwell, are

* Commonly, but inaccurately, called "the Percy Shrine," since it is simply a tomb, although an extraordinarily fine one.

little better than huge stone gratings. Carving and decorative work also became more mechanical and machine-like, and the freedom, originality, and endless variety of the earlier work is manifestly wanting.

It must be acknowledged, however, that grand architectural effects are still abundant in churches of this age, as is seen in the choir of York and the naves of Canterbury and Winchester. In this latter case the Perpendicular stonework is built over the core of the Norman structure; while in the choir of Gloucester there is some most curious overlaying, a kind of "*appliqué* work," of 15th century age, over the original Norman piers and arches and triforium, etc. In towers and spires, also, the Perpendicular period produced some magnificent works, as, for example, the three towers of York, the two of Canterbury (the north-west tower is modern), the central tower of Durham, the western ones of Lincoln (the upper portions), those of Wells, and that of Gloucester, and also the spires of Lichfield. In chantry chapels, there are wonderfully fine works in this style, as in the series at Winchester; it is also seen to perfection in the great reredoses of Winchester and St. Albans, the organ screen and the Bowet monument at York, the Neville screen at Durham, Edward II.'s tomb at Gloucester, and in other instances too numerous to mention. Perhaps no church in the country contains more elaborate work than is to be seen in the Alcock and West chapels at Ely, which are, however, very late in the style. In stall-work, the finest examples are those at Lincoln, Carlisle, Chester, Ripon, and Manchester, and at York also, although in this case they are only copies of the originals, which were destroyed by fire. Nothing can exceed the richness of the elaborate work in the choirs

of these cathedrals. Very fine vaulted roofs were also constructed in the Perpendicular period, often over much earlier work, as at Norwich, Gloucester, Winchester, and Oxford. To the latter end of this style is also due that peculiarly English form of construction, fan-tracery vaulting. The only large examples of this work in cathedrals are seen at Oxford, the Dean's chapel at Canterbury, and in the Lady Chapel at Peterborough; but in cathedral-like buildings, such as St. George's Chapel, Windsor, Henry VIIth's Chapel, Westminster, and King's College Chapel, Cambridge, we have roofs of unrivalled ingenuity and magnificence. If the sun of original English architecture finally set in these works, it was certainly a sunset of unusual brilliance and gorgeous colouring. And the mention of "colouring" reminds us that the Perpendicular period was also distinguished by the fine character of the stained glass with which thousands of windows were filled. Unhappily, a large quantity of this perished in the troublous times of the Reformation and the Civil Wars, though enough remains to show us the skill of the artists in glass of the 14th, 15th, and 16th centuries. Of such glass, the great east windows of York and Gloucester, and most of those of the choir of York, the west window of Winchester, and the east windows of Wells and Exeter are fine examples.

As already mentioned, the study of Greek and Roman architecture, together with other influences, brought about the cessation of a national style of architecture in England; and buildings began to be erected in which classic details were used, at first, in conjunction with some of the features of earlier work, as seen in the Tudor and Elizabethan periods. Later on, however, the latter almost entirely disappeared, and the RENAISSANCE, or classic revival, was firmly

established. No cathedrals were built in this style until Sir Christopher Wren rebuilt St. Paul's ; but almost every one of the ancient cathedrals contains tombs, often large and costly structures, with columns, arches, and cornices, etc., of classic design ; and we also find a few pulpits, organ-cases, and other fittings in the same style. Many screens and other furniture once existed, but have been swept away by the craze for so-called " restoration," which has destroyed irreparably so much of artistic as well as of historic interest in almost all our ancient buildings, from cathedrals down to the humblest village church.

The writer's views as to " restoration," as carried out in several cathedrals, are incidentally touched on in speaking of these buildings, but he ventures to give here, in a very few words, his opinion on this much-vexed question.

First of all, all old constructions which do not actually cause inconvenience to the worshippers, which do not injure or hide the original architecture of an ancient church, and are not really an eyesore, marring the general effect, should be preserved. The mixture of styles in subordinate features, such as tombs, screens, etc., is often highly picturesque, as well as adding greatly to the historic interest of a building ; and it may be doubted whether in all cases, the removal of galleries of Jacobean, Carolean, or Georgian times has been justifiable, although, generally speaking, the architectural effect has often been greatly improved by such removals.

Secondly, all ancient carving and sculpture ought to be religiously guarded, as being of priceless value ; and every effort should be made to preserve it from further injury by some hardening process, such as the water-glass method, for instance, especially in cases where the weather is still

wearing away the lines of ancient statuary, as, if we are not mistaken, is somewhat the case with the unrivalled sculpture of the west front of Wells Cathedral. More than this ; any piece of ancient walling, if not endangering the stability of the main structure, should be preserved. A good instance of what we think highly commendable restoration was carried out not very long ago at Peterborough, in rebuilding one of the great gables of the west front. Here there was imminent risk of the whole collapsing on account of settlement, while the mortar had so perished as to be mere dust, and the stones could be lifted out of their place with perfect ease. The whole gable, and part of the arch, were carefully taken down, every stone was numbered, and after securing the stability of the structure, the whole was rebuilt, every external stone being relaid in exactly the same position as before ; so that the whole will now probably last for many centuries to come. Here, surely, was no need for the cry of " destruction " raised by some, whose zeal was not according to knowledge or common sense ; it was conservative restoration in every way. At Lichfield, on the other hand, it is a matter for great regret that so wholesale a substitution of new work for old was carried out ; even the plain walling, where the time-worn red sandstone told its tale of antiquity, has been needlessly replaced by new masonry.

While, however, we deprecate much that has been done, and would religiously preserve all ancient features as far as possible, the replacing of portions of a building which are falling into ruin, as in the case of window tracery, battlements, turrets, and pinnacles, etc., is not only allowable, but most necessary. The parts which are peculiarly liable to the effects of wind, rain, and frost must in many cases be replaced, or the building will be

shorn of its most beautiful features. More than this, it is certainly justifiable to complete parts which the original builders have left unfinished, or which have fallen into ruin; for instance, to rebuild the north-west tower of Chichester; to complete the south-west tower of Peterborough, and to crown it and the other towers with spires; to rebuild the ruined north west transept of Ely; to place spires on the dwarfed towers of Ripon; and to replace the pinnacles and flying buttresses of York, and so on. To say, as Ruskin did of our ancient churches, that "we have no right to touch them" is sheer nonsense. We have every right to touch them, if we do so reverently and carefully, and we are bound to keep them in good preservation, to prevent them from falling into decay, to adapt them to modern requirements, and to hand them down to our descendants as beautiful and as strong as we have ourselves received them from our ancestors. And we should welcome anything that adds new interest and beauty to the ancient work, as good stained glass, statues for empty niches, beautiful forms in stone or wood or metal, in the shape of screens, reredoses, mosaics, pavements, pulpits, etc., so that our own age may still add to the interest of what has been given by the ages past.

We may conclude this chapter by sketching the *General Arrangements* of a typical English cathedral; although, perhaps, no one building may include everything we describe, nor have the various parts in exactly the positions we give them.

An English cathedral, then, in the first place, is built—as, in fact, almost every church is—with its chief axis running east and west, and consists mainly of the nave to the west, the choir to the east, and the transept dividing

the two almost midway in the form of a cross. The *West Front* is often flanked by *Towers*, generally at the ends of the aisles, but occasionally, as at Wells, built outside the line of the side walls, so as to give greater breadth. The west front is, therefore, the principal façade of the building, and is often enriched with sculpture, at at Wells, Exeter, and Salisbury. About two-fifths of our cathedrals have western towers ; in one case there is a single tower in the centre of the west front, as at Ely, and there formerly was one at Hereford. In two instances, Ely and Durham, a large porch or chapel projects beyond the west front.

The *Nave* is composed, as regards the ground plan, of centre and aisles, which are divided from each other by rows of columns or piers. The *Aisles* are usually vaulted in stone, even when the centre, as in the case of most Norman churches, is ceiled with wood. Vertically, the central part of the nave has three divisions, viz : the *Main Arches*, the *Triforium*, a series of smaller arches opening into the space between the vaulting and the roof of the aisles, and the *Clerestory*, a series of windows which give light to the central portion. In Norman churches the triforium is very large, but it gradually diminishes in size, until, in the Perpendicular period, it is often merged into the clerestory, of which it becomes a lower and subordinate member. A large *Porch* is often found on the north side of the nave, and sometimes on the south side.

Advancing eastward, we come to the *Crossing*, where the *Transept* opens on either hand. In some cathedrals this has aisles on both sides, but more generally on the eastern side only. The eastern aisle is often divided into chapels. Over the crossing rises the *Central Tower*, mostly vaulted at the same height as the transepts, nave, and choir,

but sometimes (as at York, Lincoln, Hereford, and Durham) open as far as to the tower windows, in which case it is called a *Lantern*. In most cathedrals a *Screen* divides the choir from the crossing and transept. In some cases, as at York, Lincoln, Exeter, etc., this is a solid stone structure, surmounted by the organ. In other cases the screen is of open wood or metal work. In Norman churches the screen is often brought westward into the nave, so that the ritual choir is under the central tower.

On either side of the central part of the *Choir* are the *Stalls*, generally of oak, with richly carved canopies of tabernacle work; these are usually returned against the screen, so as to face eastward; and at the eastern end of the south side of the stalls is the *Bishop's Throne*. In several cathedrals there is a *Second Transept*, dividing the architectural choir into two parts. In one instance (Durham) the second transept is at the extreme eastern end; in two or three cases there is a transept at the western end of the church. Between the stalls and the Communion Table the space is termed the *Presbytery*, which is terminated by the *Sacrarium*, or space around the Holy Table. To the south of the sacrarium are sometimes found *Sedilia*, or seats for the officiating clergy at the Holy Communion. Light screens divide the presbytery from the aisles. Behind the Holy Table is the *Reredos*, often of considerable size, of richly carved stone and marble work, ornamented frequently with statues and sculpture. In one case, at Peterborough, is a *Baldachino*, or arches and gabled stone canopy supported on columns, over the Communion Table. Behind the reredos is the *Processional Path*, whose purpose is sufficiently explained by its name; in Norman churches this is, or was, semi-circular. Beyond the main structure of the

choir there is often a *Lady Chapel*, a building generally of less height than the body of the church, as at Salisbury, Wells, Exeter, and elsewhere. In one instance (Bristol) the Lady Chapel is at the north side of the choir ; in another case (Ely) it is a completely detached building on the north side of the church.

Outside the main structure of the cathedral are often found various other buildings, as a *Cloister-square*, usually on the south side of the nave, but sometimes, as at Lincoln, Canterbury, and Chester, on the north side. Eastward of the cloisters is the *Chapter-house*, a rectangular building in some cases, but more frequently a polygon, as at York, Lincoln, and Southwell, etc. On the south side of the main transept is the *Slype*, a room where business was transacted by the officials of an abbey with the outer lay community. In some places, a refectory, dormitory, and other conventual buildings still remain connected with the cloisters ; while at Wells there are buildings still standing for the minor canons and other members of the cathedral staff. Around the cathedral is often an open extent of ground, with trees and greensward and surrounded by the deanery, canons' residences, etc., called the *Close*. And in some cases there is (as at Chichester), or has been (as at Salisbury and Norwich), a detached *Bell-tower*.

Such, in brief, are the principal parts and surroundings of an English cathedral, and a visit to those described in this book will show what variety there is in their combinations in different buildings, and how each cathedral has an individuality as well as a beauty and an interest which is all its own.

CHAPTER FOUR

The Northern Cathedrals

York, Durham, Carlisle, and Ripon

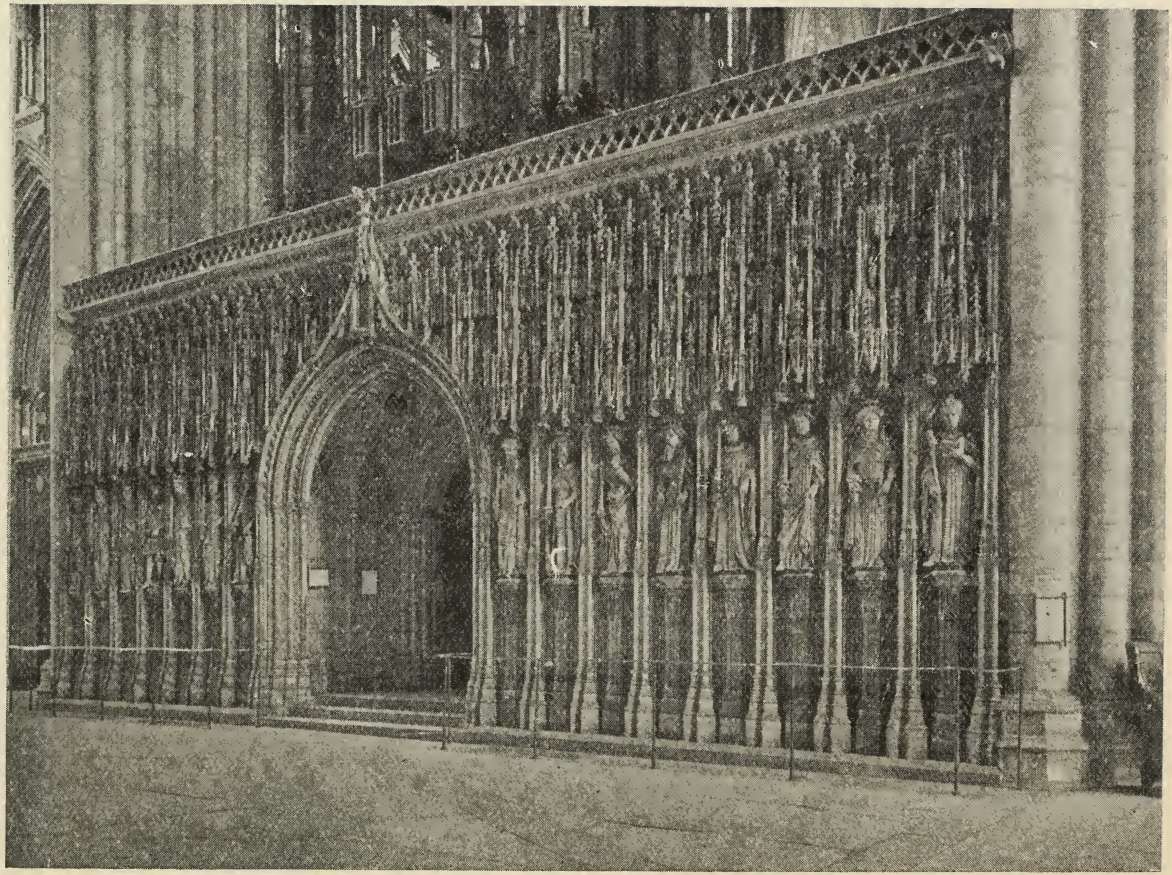
1—YORK CATHEDRAL

FAR over the Vale of York the Minster dominates the landscape, but perhaps from no point of view can we better estimate its size than from the walls of the old city, which happily are still largely preserved, as well as the four ancient gateways by which, from mediæval times until now, the city has been entered.

Probably the vast majority of visitors to York approach the cathedral from the railway station, over the graceful iron bridge which spans the Ouse, the road leading past St. Mary's Abbey towards the west front and the Minster Yard. From this broad street, and the open space south of it, a very fine view of the great building is obtained, the little Roman Catholic church, with its square-capped tower, on the left hand, serving, by contrast, to enhance the size of the cathedral.

The West Front, from its large proportions and its elaborate ornamentation, cannot fail to be impressive. It is a hundred and thirty feet broad, while the towers rise to just two hundred feet in height. In the centre is a very large and beautiful window of Flamboyant tracery, while the western windows of the aisles are of Geometric design The towers are richly decorated, and are finished with open battlements and elaborate pinnacles ; but they

YORK MINSTER: SOUTH EAST.



YORK MINSTER: ROOD SCREEN.

seem rather low for the height and breadth of the main body of the church, and are not altogether satisfactory, being somewhat open to the charge of "prettiness,"* and they would look much larger had the belfry windows been smaller and been divided into *two*, instead of consisting of *one*, in each face of the towers. And the front, although so ornate, wants depth and repose and plain walling to relieve the panelling and niche- and tabernacle-work which almost covers the entire surface. The lower stages of the towers have buttresses of grand proportions and projection, but the upper parts become feeble in design, dying away before they reach the pinnacles, which should grow out of them. The central doorway, although in itself a beautiful composition, with fine detail, also wants depth and shadow; in fact, the whole façade gives us the impression of falling short of the sublime effect which its vast dimensions ought otherwise to have given it. Still, after all is said, the west front is a grand piece of architecture, and no one with taste can fail to be impressed by it.

Passing along the south side of the nave, we remark the tall Geometric-traceried windows of the aisles, and the very large ones of the clerestory; the bays are separated by noble buttresses, crowned by very lofty and elaborate pinnacles; very recently flying-buttresses have been built, or rather, replaced, in order to strengthen the clerestory walls. This has added much to the beauty of the exterior by giving a play of light and shade which was formerly wanting.

The Great Transept is the earliest external portion of the cathedral, and is Early English in style. Its main

* Ruskin scornfully and too severely calls them "mere confectioners' Gothic, and not worth classing."

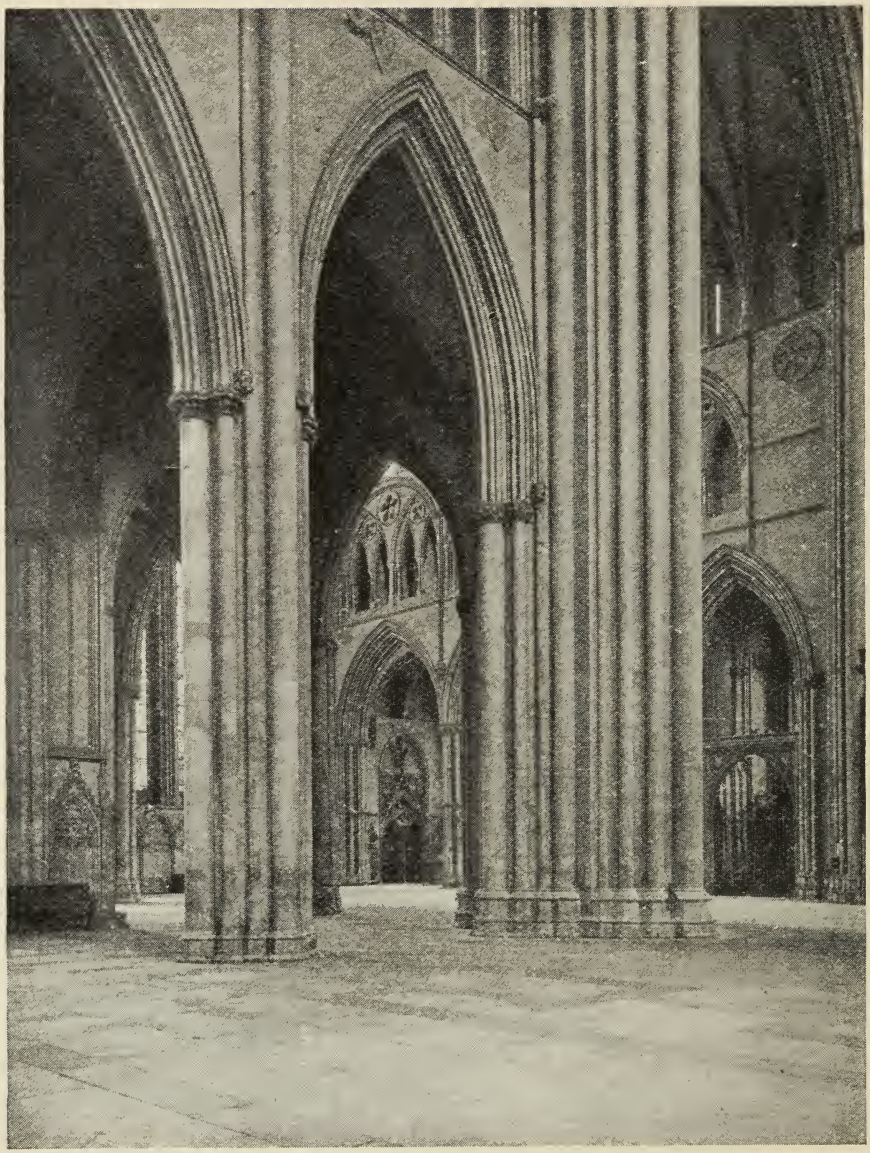
south front presents several lancet windows, and a curious, rather than beautiful, arrangement of gablets over the doorway, with a fine wheel window or "rose" in the gable. Pyramidal-headed turrets flank the sides of the main gable and the angles of the aisles, but these are modern restorations, and, we think, rather unjustifiable ones, dating from the year 1872; very beautiful open octagon turrets formerly occupied these positions and, although not coeval with the main structure, harmonised well with it.

From the Minster Yard, at many points, we can examine the magnificent Central Tower, which is of very large proportions and is a truly grand piece of construction, but here, again, as in the case of the western towers; it appears too low for the great length and height of the church. Instead of a tower barely two hundred feet high, one of nearly three hundred feet would seem more in proportion to the rest of the structure. It suffers also from its unfinished summit, being without the angle-pinnacles doubtless intended by the architect. It would be greatly improved by massive turrets, somewhat in the fashion of those at Canterbury, and the three towers would then harmonise much better with each other than they do at present.* Like the western towers, it is Perpendicular in style.

The Choir is also of this later date, and the windows, both of aisle and clerestory, are on the same large scale as those of the nave. It is divided into two equal portions by a small transept, which, however, does not project beyond the aisles, but contains on each side a very tall window. Eastward of this transept the clerestory shows an unusual

* The writer was, a year or two ago, presumptuous enough to make a sketch of such a finish to the central tower as here suggested, and was astonished to see the unity it gave to the whole building.

YORK MINSTER: NAVE TO WEST.



YORK MINSTER: NAVE ARCH TO NORTH TRANSEPT.

and not at all a beautiful feature, for a large open screen of stonework partially hides the windows themselves. The great Eastern Front, although it has been much criticised, is, we venture to think, a very noble and majestic design. Its chief portion is the enormous window, almost the largest in the world, which fills up the central space ; large turrets —they would be called towers in a lesser building—surmounted by spires, and elaborately arcaded battlements unite to compose this façade, which is especially effective as seen from the narrow street which winds away from it eastwards.

The northern side of the Minster is more varied than the southern one ; this side of the choir is a replica of the south side ; but the great octagonal Chapter-house, with its tall conical roof, is a striking building, with its large Geometric windows, its richly decorated buttresses and pinnacles, and the right-angled structure which connects it with the transept. This northern arm of the transept is one of severe simplicity, the main feature being the celebrated windows called the " Five Sisters," five enormous lancets, each five feet wide and from sixty to seventy feet high. The angle turrets still lack their proper finish of pinnacles. The northern side of the nave resembles the south, as regards its windows ; and the great buttresses, which formerly had a simple triangular head rising only a little above the aisle-parapets, have in the recent restoration been finished with tall pinnacles and flying-buttresses, chiefly for structural safety, but also adding wonderfully to the architectural effect.

One must walk round the Minster to realise fully its vast dimensions. But, to give our readers a vivid impression of the exterior of the cathedral, we cannot do better than

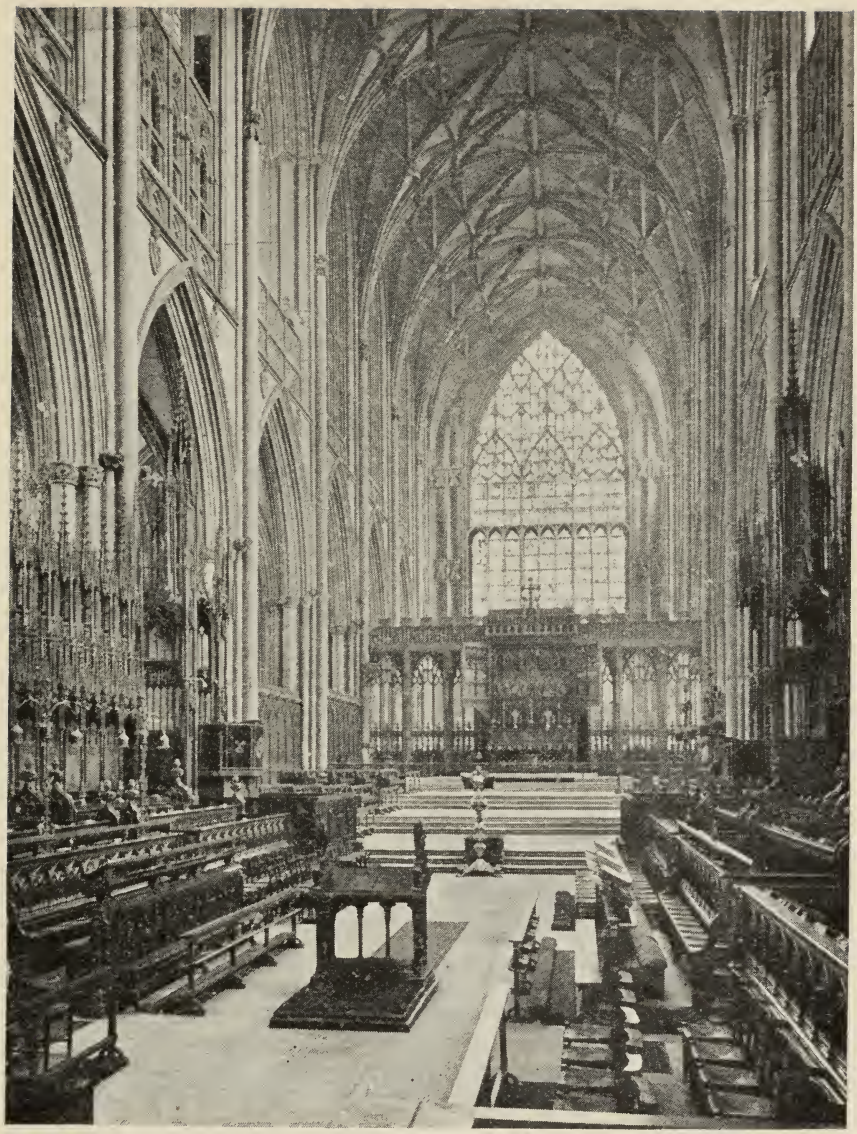
quote here from a book, well-known fifty years ago, but now probably little known or read, viz. : *First Impressions of England and its People.*

Of the Minster, wrote Hugh Miller, staunch Presbyterian though he was : "It is one of the sublimest things wrought by human hands which the island contains. As it rose grey and tall before me in the thickening twilight, I was conscious of a more awestruck and expansive feeling than any mere work of art had ever awakened in me before. The impression more resembled what I have sometimes experienced on some solitary ocean shore, overhung by dizzy precipices and lashed high by the foaming surf, or beneath the craggy brow of some vast mountain that overlooks, amidst the mute sublimities of Nature, some far-spread uninhabited wilderness of forest and moor. I realised better than ever before the justice of the eulogium of Thomson on the art of the architect, and recognised it as in reality what he terms :—

> "The art where most magnificent appears
> The little builder man."

I spent an hour in wandering round it, in marking the effect on buttress and pinnacle, turret and arch, of the still deepening shadows, and in catching the general outline between me and the sky."

The Interior of the Minster is not less impressive than the exterior. The first thing that strikes one's attention is its vast space and breadth ; it is indeed the broadest of English cathedrals (one hundred and four feet internally), and, with one exception (Westminster), the loftiest (ninety-nine feet in nave and one hundred and three in choir). There is a wonderful effect of majesty and stately grandeur and extent as one paces slowly down the nave. From the west



YORK MINSTER: CHOIR TO EAST.

door we see the whole of the church's great length of nearly five hundred feet, but it is partly broken, and so magnified, by the fine screen, with its sculptured kings, and the organ surmounting it. From the floor rise the graceful yet enormous shafts of the arcade, with their delicately sculptured capitals; above these great arches there is no proper triforium, but the clerestory windows are prolonged by panelling into the place which the triforium usually occupies. And as we walk down the nave we see that nearly every window of aisle and clerestory is filled with glorious ancient glass, much of it of the finest quality, although here and there, in the tracery, disfigured by modern patchwork.

As we look at these windows, over which four or five centuries have passed, and learn from our handbook that the whole nave roof was in 1840 destroyed by fire, we wonder how they escaped destruction. And we find, a little to our disappointment, that this fine vaulted roof is only of wood, coloured to resemble stone; for apparently the courage of the architect failed when he thought of covering this great span with a stone vault. From want of this the cathedral has twice narrowly escaped destruction, and we now see why, until quite recently, there were no flying-buttresses to the nave, while the choir is still without them. It is greatly to be desired that modern engineering skill and generous gifts should now be united to supply this great defect—the want of stone vaulting, and so prevent the priceless treasures of glass from being a third time exposed to imminent peril of destruction.* The exterior

* Since writing the above, the cathedral has had another narrow escape from destruction; this time the wooden vaulting of the transept was injured by a fire left in the roof by those frequent offenders, the plumbers.

would also gain immensely in effect by having flying-buttresses to break the lines of the rather tame clerestories of the choir, as has been done for the nave.

As we stand under the crossing, we gaze up into the lantern of the great tower, open to its groined roof nearly two hundred feet overhead, the whole upborne by the four great arches, which soar aloft with unequalled sublimity. Looking at the transepts on either hand, we see that they contrast rather strongly, in their architecture, with both nave and choir. Instead of great traceried windows, we have the graceful arcades and lancet windows and Purbeck shafting of the Early English period. To the south the beautiful wheel window is the most striking feature; to the north we see the "Five Sisters," filled with a peculiar silvery greyish-green glass, having little positive colour, save in some fragments of Norman glass from an earlier cathedral.

Passing through the organ-screen, we see that the architecture of the choir is not inferior to that of the nave. The stalls are extremely fine, with their elaborate tabernacle-work, niches, and pinnacles; and we can hardly believe that here we have entirely modern carving; for the originals, together with the organ and other combustible fittings, were destroyed by a fire kindled by the maniac Martin in the year 1829. The pulpit and archbishop's throne, of similar design, and opposite each other, at the east end of the stalls, are less effective. The communion table is elevated to an imposing height at the extremity of several ranges of steps; and a fine, open stone screen divides the choir from the extreme east end of the church.

We may quote here the opinion of an artist, William Etty, who was a native of York, and had a fervent

admiration for the minster of his native city, as to the general effect of the choir. He says: "All who recollect it must have been forcibly struck with the grand and noble proportions of its parts, the effect these arrangements of distance had on the mind, and consequently the heart, lifting up the imagination, and by that the soul, to Him Who made and sustains us. First, on the entrance through this beautiful screen, which, like the gate which was called 'Beautiful,' was but the threshold of greater glories. Then its receding length to the first flight of steps, then a platform, and then another flight of steps to another broad platform. The gradual approach to the altar in its beautiful simplicity behind it; the elegant altar-screen, and then an ample space beyond, till the eye in the distance is filled with the magnificence of the great east window, forming altogether a *coup-d'œil* unequalled in the world—a space, a combination in which the eye and the mind are filled with images of majesty, splendour, beauty and extent beyond anything I have ever witnessed."

But the great feature of the choir is the magnificent and unrivalled East Window, with a great part of the Bible story in its glass, and only exceeded slightly in size, but not in beauty, by that at Gloucester. When one stands in the centre of the choir on a bright sunny morning, with the two lesser-transept windows, each seventy-three feet high, on either hand, the aisle and clerestory windows all rich with stained glass, and the great east window before us, we have a combination of grand architecture and wonderful colouring which is not surpassed or equalled in any other cathedral.

And this leads us to notice again one of the chief charms and glories of York, namely, the abundance and

magnificence of its stained glass. Of its one hundred and fifty windows, all but a score or so still retain the original glass (although not always in its original place), and this is mostly of very fine quality. On a bright day it gleams like jewels from the tracery, and forms an unequalled treasure house of mediæval art in glass. No other cathedral possesses a fourth part of what has been so happily retained at York, for there are no less than 25,530 square feet of it, and this is of all periods, from Norman to Late Perpendicular. Especially fine, besides the choir windows just noticed, is that of the great west window, and that in the Chapter-house and vestibule. It is said that the Minster owes the preservation of its glass to the pride of Sir Thomas Fairfax, as a Yorkshireman, in the cathedral of his native county, and the strict orders he gave for its protection from any damage by the Parliamentarian troops, when they occupied York after the battle of Marston Moor. Having passed almost scatheless through Reformation times and civil war, as well as through two fires, it would be unpardonable if this wonderful collection of glass were not religiously protected from all risks in the future.

In passing along the choir aisles we can see, through gratings under the floor of the raised platform leading up to the Holy Table, portions of the Early Norman cathedral, with many richly-carved capitals. These are remains of the church built by Archbishop Roger de Pont l'Evêque, who held the see from 1154 to 1181, and whose ridiculous quarrel at Westminster with Becket, for supremacy, and his discomfiture, are so graphically described by the old chroniclers.

Before leaving the Minster we may quote again from Hugh Miller, giving his impression of the interior sixty

years ago, as we have already given his description of its exterior. He says: "Next morning, as I stood at the western door, and saw the noble, stone roof stretching away more than thirty yards overhead, in a long vista of five hundred feet, to the great eastern window, I again experienced the feeling of the previous evening. Never before had I seen so noble a covering. The ornate complexities of the groined vaulting—the giant columns with their foliage-bound capitals, sweeping away in magnificent perspective—the coloured light that streamed through more than a hundred huge windows, and but faintly illumined the vast area after all—the deep withdrawing aisles, with their streets of tombs—the great tower, under which a ship of the line might hoist top and topgallant mast, and find ample room over-head for the play of her vane—the felt combination of great age and massive durability, that made the passing hour in the history of the edifice but a mere half-way point between the centuries of the past and the centuries of the future—all conspired to render the interior of York Minster one of the most impressive objects I had ever seen."

Cultured Americans are among the most enthusiastic admirers of our ancient buildings, and we may here quote a few striking words, giving the eminent novelist Nathaniel Hawthorne's impressions of the Minster. He says: "It impressed us both with a joy that we never felt before. York Cathedral—I say it now, for it is my present feeling—is the most wonderful work that ever came from the hands of man. Indeed it seems like a house not made with hands! but rather to have come down from above, bringing an awful majesty and sweetness with it; and it is so light and aspiring, with all its vast columns and pointed arches, that

one would hardly wonder if it should ascend back to heaven again by its mere spirituality. Positively, the pillars and arches of the choir are so very beautiful that they give the impression of being exquisitely polished, though such is not the fact, but their beauty throws a gleam around them. I thank God that I saw this cathedral again, and I thank Him that He inspired the builder to make it, and that mankind has so long enjoyed it and will continue to enjoy it."

We have already seen the Chapter-house from the outside, but we must not fail to inspect it from the interior. A lofty vestibule, with large windows filled with fine ancient glass, leads from the transept into this beautiful octagon, whose lofty vault is entirely supported by the walls, without any central shaft, as is the case in most other examples of this kind of chapter-house. Its seven large Geometric windows are all, save one, filled with the finest old glass, the exception having a poor, modern imitation. An arcade, with Purbeck shafts supporting canopies over stalls for the cathedral Chapter, runs round the walls under the windows; and from the great size of the building, its good proportions and rich decoration, we may well acquiesce in the proud inscription to be seen here :—

"Ut rosa flos florum,
Sic est domus ista domorum."

The monuments in the Minster are not so numerous as in some cathedrals, but still there are several worthy of notice. Of these the most ancient is the beautiful Early English tomb of Archbishop de Grey in the south transept, while the largest and most ornate is that of Archbishop Bowet in the retro-choir ; in this, a lofty, flat arch supports three small towers or masses of elaborate canopies and

tabernacle work. Good modern altar-tombs of Archbishop Vernon Harcourt (d. 1847) and of Dr. Beckwith (d. 1843) are to be seen in the north transept, where also is the beautiful ancient tomb of Archbishop Greenfield (d. 1315), a very good example of the Decorated period. In the north aisle of the choir is a royal monument, the tomb and effigy of William of Hatfield, son of Edward III. (d. 1344).

The Historical Associations of the present cathedral of York do not extend beyond Norman times; but the earlier buildings which occupied its site carry us back to Paulinus (627—633), one of the first Christian missionaries in the northern part of our island, to Ceadda (St. Chad) and Wilfrid, and St. John of Beverley (705—718), who were rather "bishops" than "archbishops" of York. For long the archbishops here struggled for equality with their brothers at Canterbury; the question of precedence being at length settled by the northern prelate being styled "Primate of England" and the southern one "Primate of all England."

Among the long list of archbishops we find many of noble birth and high office in the state—Nevilles, Scropes, and others; but there are few names of any eminence as divines or scholars, although perhaps we ought to remember, as exceptions to this remark, two of the most recent archbishops, Dr. Thomson and Dr. Magee. Wolsey held the see for sixteen years, although he was only once in York. As we look at the tombs of early archbishops, we are reminded of the dignity and authority of these old churchmen, often no saints, although certainly members of "the church militant," joining with their brother prelates of Durham to repel the invading Scot, as they did at Neville's Cross in 1346. The cathedral's connection with the wars between

king and parliament has already been noticed; while its numerous modern memorial tablets and brasses to soldiers, and the many mouldering regimental colours fixed to the walls, connect the grand Yorkshire church with the life of the present day.

We may conclude this slight sketch of the cathedral in the words of the present dean, Dr. Purey-Cust.* "We rejoice that it is still emphatically a house of prayer, not only 'when two or three are gathered together,' but when its aisles are thronged with a vast multitude uniting in some special act of prayer and praise, or listening to some eloquent exponent of the Gospel of peace; and 'when through the long-drawn aisle and fretted vault the pealing anthem swells the note of praise,' we lift up grateful hearts in devout unison, that we are permitted to worship Him in this His house on earth, and desiring that we may be permitted to attain to the 'building of God, the house not made with hands, eternal in the heavens.'"

ARCHITECTURAL STYLES AND DATES OF THE PRINCIPAL PORTIONS OF YORK CATHEDRAL.

Crypt	Norman	1154–1181
S. Transept	Early English	1230–1241
N. Transept	Ditto	1241–1260
Nave	Early Geometric	1291–1324
Chapter-house	Ditto	1320 (?)
West Front and W. Window	Curvilinear Decorated	1338
Presbytery	Early Perpendicular	1361–1370
Choir, Western part	Perpendicular	1380–1400
Central Tower	Ditto	1400–1428
S.W. Tower	Ditto	1433–1447
N.W. Tower	Ditto	1470–1474

NOTE.—It may be added here that during the last few years (1899-1907), very extensive restorations have been carried out in the Minster, cluding the re-casing of most of the west front, including the towers;

* *Good Words*, 1894, p. 604.

the upper portion of the east front; the battlements of the central tower; and the reconstruction of the great St. William window in the south choir transept. Besides this, steps have been taken to protect the invaluable ancient glass of the west window, "the five sisters," the chapter-house, and others, which has become very thin and fragile from the effects of the weather during several centuries. The rough plate glass which had been placed to protect the ancient glass had cracked, and the iron bars fixing it had tended to destroy the mullions and other stone work; this has been replaced by white leaded glass, with copper stanchions. This restoration has involved no destruction of really ancient work, since almost everything done has replaced reparations of a poor and insecure character done about a hundred years ago. It has included, as already described, the reconstruction of the flying-buttresses on the south side of the nave, and that of the tall pinnacles and flying-buttresses on the north side. The whole sum expended has been over £25,000, and the procuring of this was largely owing to the unwearied exertions of Dr. Purey-Cust, the Dean, and the loving guardian of the great and beautiful church. Finally, it may be noted that several statues, due to generous gifts, have been placed in the interior, viz.: four in the Lady Chapel, or east end of the Choir, to Archbishop Thoresby and Bishops Skirlaw and William of Wykeham, all closely connected with the building of this part of the Minster, and of Lord Henry Percy, who liberally supported Archbishop Thoresby with money and materials. Statuary has also been placed in the reredos of the Lady Chapel, four small statues in the entrance of the south choir aisle, and lastly, one of St. Cuthbert, in the south transept, and so helping further to increase the historic interest of the Minster.

2—DURHAM CATHEDRAL.

From the metropolitan church of York an hour or two's railway ride further north brings us to the seat of the former Prince-Bishops of the Border, the Cathedral of Durham.

Of all the English cathedrals, this is unrivalled in the grandeur and picturesque character of its site. From the banks of the Wear it towers over a magnificent wooded gorge, with the river far below. Seen from the North-Eastern railway line, from the bridge into the city, or from the bridge further south, the three towers rise with incomparable dignity, and, together with the ancient castle,

DURHAM CATHEDRAL FROM RIVER.

DURHAM CATHEDRAL : NAVE TO EAST.

form a picture which is quite unequalled in any English city; and no one should fail to observe the beauty and varied combination of the towers and turrets from these points, before proceeding to a closer inspection of the building.

But the cathedral, even apart from its most advantageous situation, is in itself a very grand structure; and its Norman portions, and especially its western towers, have a massive strength and solidity which recall the description, "Half church of God, half castle 'gainst the Scot." Its western portion, the Galilee Chapel, overhangs the steep descent to the river, but on the northern side is a considerable open space, from which the building can be seen to advantage at several points. On the south there are still a number of the old monastic buildings remaining in good preservation, surrounding the extensive cloister court; these include the chapter-house, treasury, dormitory, frater-house, kitchen, etc. Passing through the undercroft of the dormitory, a spacious apartment, finely vaulted and supported by a central row of columns, we come into the cloister, a building chiefly of the latter part of the fourteenth century. From the cloister garth we obtain good views of the western towers, the nave, the south transept, and the central tower.

We have now before us a Norman church, with the exception of the towers, the extreme east end, and the Galilee at the west; nave, transepts, and choir are all Norman of the end of the eleventh and beginning of the twelfth centuries, the work of Bishops Carileph and Flambard. The fine and massive Western Towers first claim attention, and these, although not nearly so high as many other towers in this position, have an effect of size and

sturdy strength which is due in some measure to the small scale of their details, and to the many tiers of arcading and windows. The work here is Transitional in style, round arches alternating with pointed ones. Battlements and angle turrets, of much later date than the main structures, complete these fine towers. The lower part of the west front is hidden behind the rather uninteresting exterior of the chapel which abuts upon it, but above this is seen a fine window of Flowing Decorated date. The nave retains its simple round-arched windows and flat pilaster-like buttresses, and so also does the south transept, except for a large Perpendicular window in its main front.

Passing round to the East end of the cathedral, we find here a unique arrangement of its plan,* viz. : a second transept, otherwise called the " Chapel of the Nine Altars," from its ninefold division. This is a very excellent example of Early English work, and is conspicuous from its lofty spire-like turrets to the north and south; and is also marked by its deeply recessed lancet windows and its massive buttresses. From its great length, one hundred and sixty feet, and fine proportions, it gives an unusual magnificence to the eastern end of the church, and we rather wonder that such a precedent was not followed in other cathedrals. In the centre is a large rose-window, which we shall see to be also the most conspicuous feature of this end from the interior. In the north-west turret will be noticed a sculptured panel of the " Dun cow," commemorating a story in connection with the choosing of this spot for the burial of the body of St. Cuthbert.

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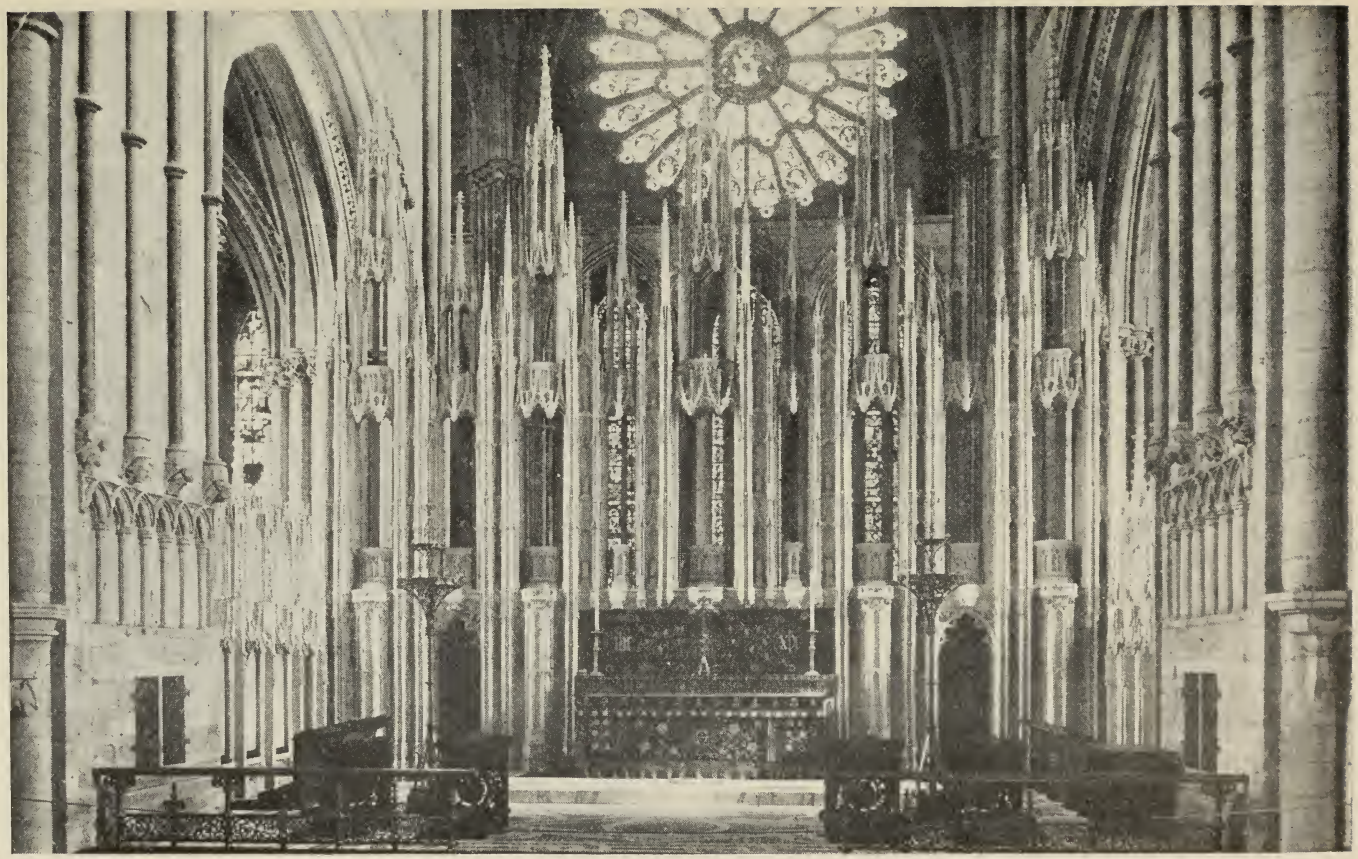
* Unique, that is, in a cathedral, for there is almost exactly the same plan in the ruined church of Fountains Abbey.



DURHAM CATHEDRAL : REREDOS.

DURHAM CATHEDRAL : THE GALILEE.

From the North side of the cathedral, we see that the main features of the building are much the same as those of the south, except that, in the north face of the Nine Altars' Chapel, the lancet windows are replaced by a very large Early Geometric window, while the north transept has a very beautiful later Geometric window in its main front. From this side also we get good views of the Central Tower, which is two hundred and eighteen feet high, and is a very noble structure of Perpendicular date, and of beautiful proportions. The chief, or lantern, stage contains two tall windows in each face of the tower, and there are numerous statues in the niches which adorn its surface; above this stage is a smaller one, also with double windows in each face; but it seems to need angle turrets to complete it properly. In the north side of the nave is a large porch, which has been originally a fine composition, but is much spoilt by later additions; indeed all the Norman work has a somewhat tame and flat effect, but this is due to the cruel ill-usage the cathedral suffered from the hands of James Wyatt, who scaled and pared down large portions of the exterior stone walling, thus, of course, robbing it of all the original character and detail. But, notwithstanding these drawbacks, the exterior of Durham, with its towers and turrets, "huge and vast, looking down upon the Wear," is very noble and impressive, and leaves a lasting impression upon all who have seen it.

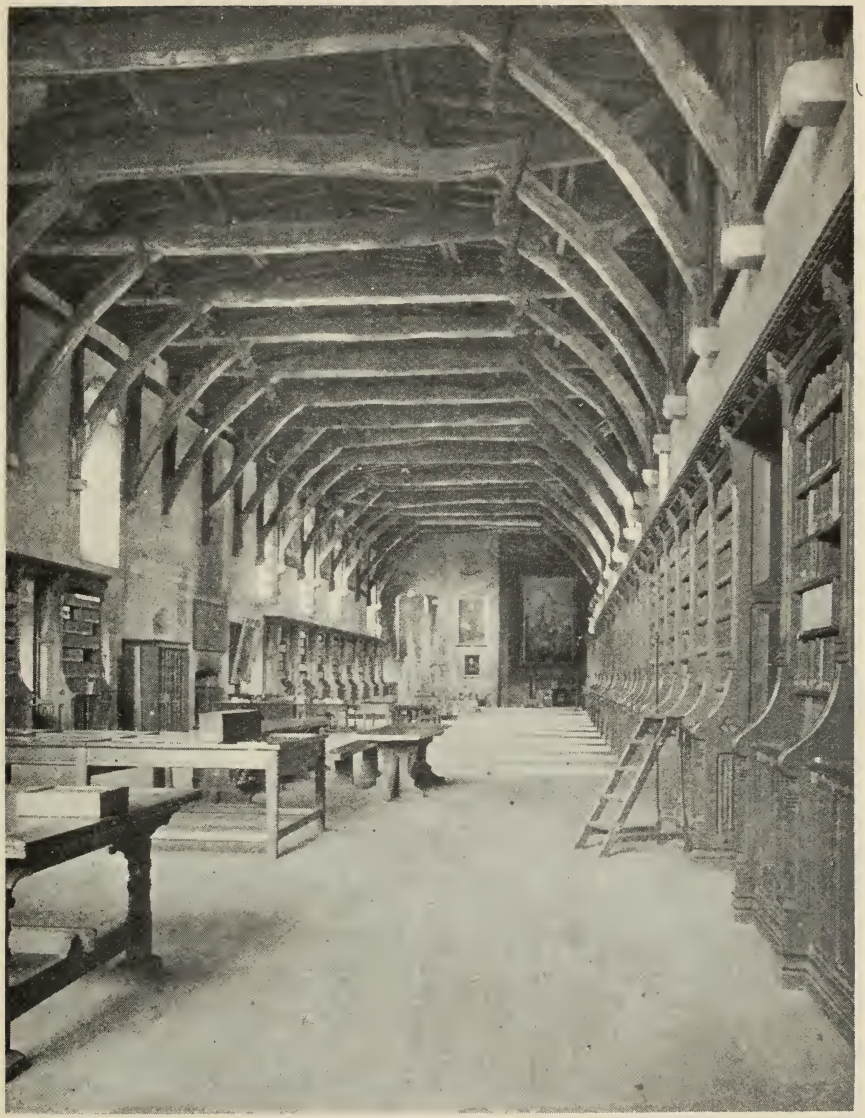
But if the nave of the cathedral, from the causes above-mentioned, may be thought to be, externally, somewhat tame, the Interior will not disappoint us. Nave, transepts, and choir are all Norman, and of unequalled grandeur. The effect of majestic strength and solidity is obtained, not only by the great mass of the piers and

columns, but also by their height and stately proportions. Eternal duration and unchangeableness seem suggested, as we pass through this magnificent nave. The great, circular arches are supported alternately on clustered piers, with vaulting shafts from floor to groining, and on huge cylindrical columns, which are variously scored with deep zigzags, or diamond-shaped chequers, or spirals, or vertical flutings. The triforium, which in most Norman cathedrals is almost, or quite, equal in size to the main arcade, is here quite subordinate to it, so that the great columns appear in grand proportion ; the whole has already endured for eight hundred years, and it appears likely to last unaltered for at least as long in the future.

One of the most striking objects in the nave, near the western door, is the font, with an extraordinarily lofty and elaborately carved oaken cover, in the form of an open spire. This, although very late in style (1663), and a curious mixture of classic detail below and Gothic above, is very effective in its general appearance.

Coming to the Crossing, we find the same style of column and pier, triforium and clerestory, in the transepts and choir, as in the nave. But the chief feature of the northern arm is the fine, six-light, Decorated window, which happily retains its very good, early sixteenth century stained glass. In the south transept we see the large Perpendicular window, also of six lights. But above us we can look up into the lantern of the great tower, open to the vaulting more than one hundred and fifty feet overhead ; a beautiful gallery, carried on bold corbels, surrounds the tower at the base of the windows.

The Choir and eastern end of the cathedral are only slightly obscured from the nave by the stone screen, a



DURHAM CATHEDRAL : LIBRARY.

DURHAM CATHEDRAL: SANCTUARY KNOCKER.

piece of modern work with three open arches and good detail, but not altogether satisfactory in general effect. Passing through it, we find the ritual choir of oaken stalls, with elaborate canopies and tabernacle work, somewhat coarse in execution, but very good when viewed as a whole, especially considering their late date (1665). The original stalls were destroyed by the Scotch prisoners confined here in 1650, after the battle of Dunbar, and the present ones are due to Bishop Cosin. Beyond the stalls, on the south side, between the vast Norman piers, is the remarkable combined bishop's throne and tomb, erected by Bishop Hatfield. The tomb with his effigy is below, and is surmounted by the lofty "cathedra" in stone, in the Decorated style. Opposite to it is the altar-tomb and effigy of the late learned and beloved Bishop Lightfoot.

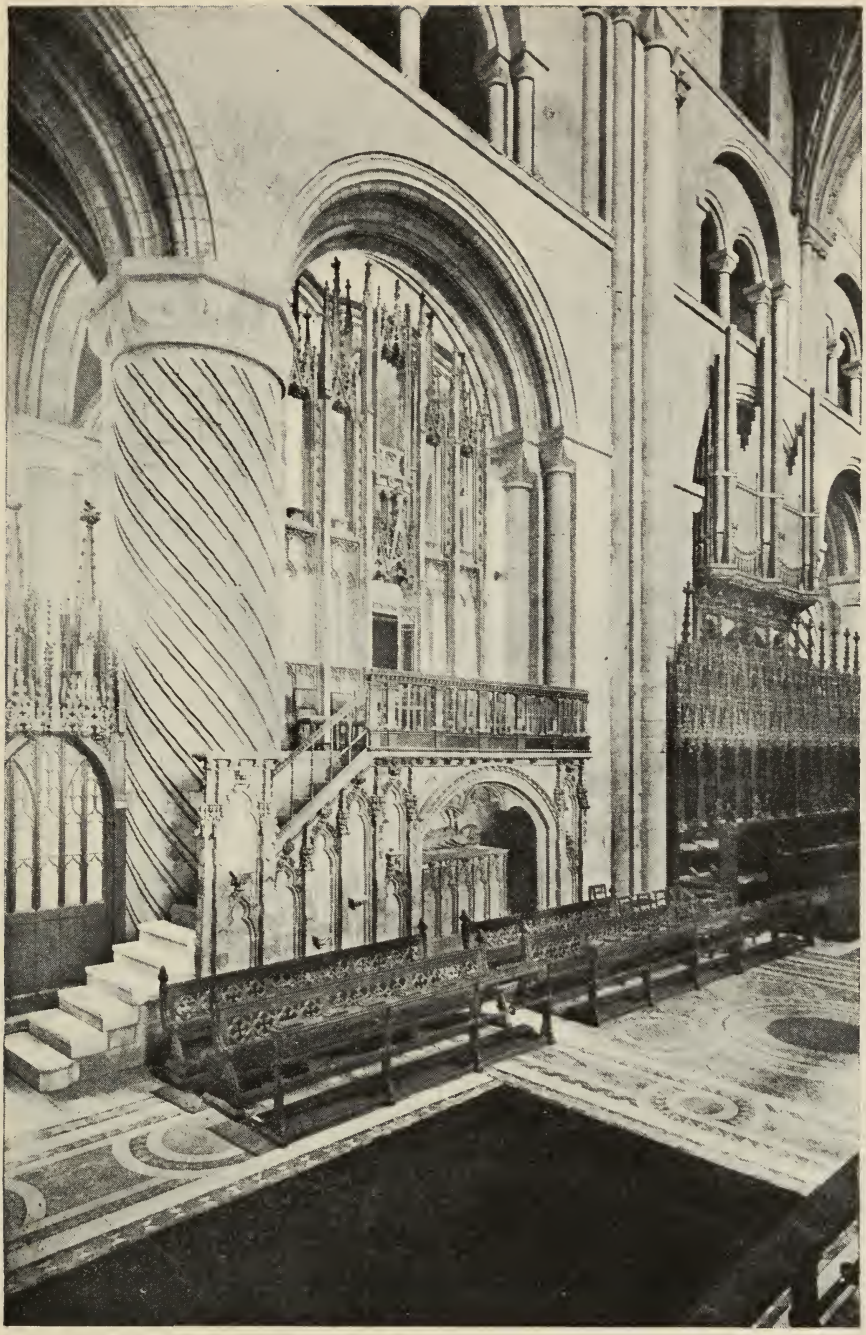
At the end of the choir, dividing it from the eastern transept, and yet also revealing it, is the fine Altar-Screen, or Neville Screen, a very elegant and graceful piece of stone-work, consisting of five elaborate open spires, richly adorned with niches, canopies, and pinnacles; now perhaps looking somewhat thin and attenuated, owing to its niches being all despoiled of the statues which formerly filled them. Over this the great rose-window forms a most beautiful finish to the church, and through the screen we see the lancet windows of the eastern transept. The original Norman apsidal ending of the choir was removed, and in 1237 this Nine Altars' Chapel, or Eastern Transept, was erected. Here, then, the massive Norman work changes into very graceful and stately Early English, and we have a most beautiful structure, quite a grand church in itself, while the rose-window in the centre supplies Durham with a finish to its eastern end, not found in any other English

cathedral, nor, we believe, in any foreign one. Almost the whole chapel is filled with fairly satisfactory, modern glass; and the carving of the capitals and the bosses in the vaulting are of the finest description. Behind the Neville Screen, in the Nine Altars' Chapel, is a large raised platform (thirty-seven feet by twenty-three feet), perfectly bare of ornament. This spot is where the bones of St. Cuthbert rest beneath a slab, and where his shrine formerly stood; of this, however, not a trace now remains.

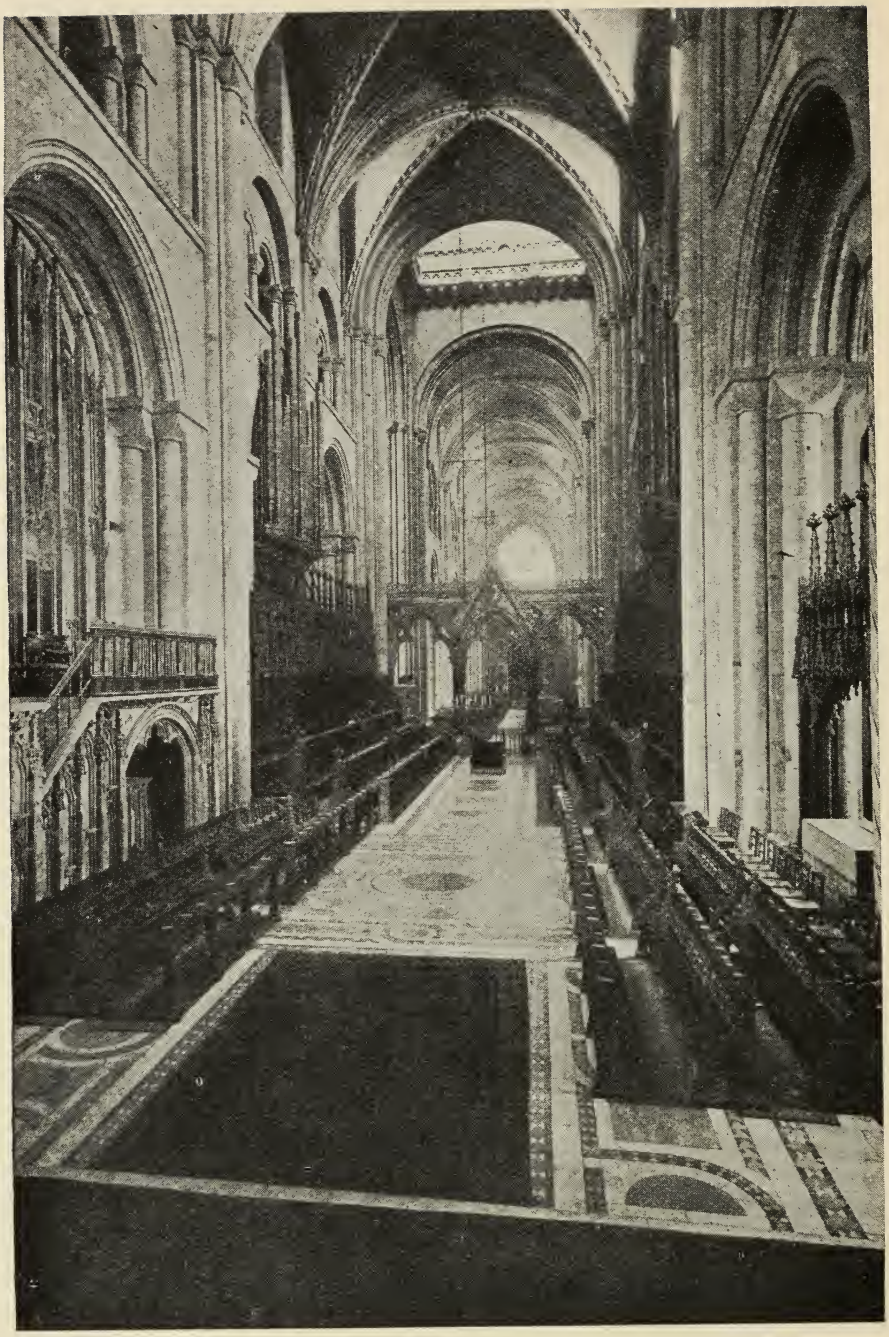
Before we leave the cathedral we must visit the "Galilee Chapel," which is attached, as we have seen, to the western front. This is a structure like nothing else now remaining in England, a most interesting example of the transition from Norman to Early English, retaining the round arches and zigzag ornament of the former, but with the grace and elegance of the latter. With its five aisles, it offers, from many points of view, a very charming series of combinations of columns and arches. But to many visitors its most interesting feature is the inscription, which may be read on a stone slab on the floor. It runs thus :—

"Hac sunt in Fossa
Bedæ Venerabilis Ossa,"

marking the spot where the truly venerable and worthy Bede was eventually laid, after his death in 735. On the east side of the chapel we see the grand, Norman west door, which is a very fine example of such work, although now a little blocked up by the arches of the later building. It may be here noted that Durham presents several good specimens of doorways of this early date, the finest being on the south side of the nave. From the east walk of the cloister, access is gained to the very interesting Norman Chapter-house, which, although more than half destroyed



DURHAM CATHEDRAL: BISHOP'S THRONE.



DURHAM CATHEDRAL: CHOIR, LOOKING W.

by Wyatt, has been recently restored and rebuilt as a memorial to Bishop Lightfoot. It has an apsidal end, fine vaulting, and an interlacing arcade surrounding the walling.

The Historical Associations of Durham Cathedral take us back, in mediæval times, to the old Border warfare and to the invasions of our Scottish neighbours from beyond the Tweed. We remember that the bishops of Durham were also princes of this "county palatine," Viceroys of the North, who often led their troops to repel the invader. And we are reminded that the battle of Neville's Cross was fought, in 1346, within sight of the cathedral towers, the monks taking the relics of Cuthbert and Bede to a neighbouring hill, and offering prayer without ceasing, during the fight, for the victory of the English forces.

The monuments in the cathedral are neither numerous nor striking, this arising from the earlier bishops being buried in the Chapter-house, and no layman being allowed burial in the church until late in the fourteenth century. Many tombs were also destroyed by the prisoners kept here at various times; still, there remain some which recall the names of its great bishops, Carileph and Flambard, its founders, Pudsey, Anthony Bek, Hatfield, and others. But still earlier events are recalled as we think that here was the shrine of St. Cuthbert, who, as we have seen in the Nine Altars' Chapel, "after many wanderings past," found his last resting-place within these walls. So also, as we have just seen, did Bede, the translator of the New Testament into the vernacular Saxon, whose beautifully closed life, and whose translation of the Gospel of St. John, we cannot but recall as we stand over his tomb in the Galilee Chapel. We remember him with thanksgiving as the precursor of

Wykliffe, Tyndale, and other noble Englishmen, who have lived and laboured to give to their countrymen the Word of God in their mother tongue.

Durham Cathedral is, therefore, closely connected both with the political and the religious history of our land; and its latest bishops, the learned scholars and divines, Dr. Lightfoot and Dr. Westcott, and the present bishop, Dr. Moule, have upheld, and will still worthily sustain, the dignity of its long line of prelates.

ARCHITECTURAL STYLE AND DATES OF THE PRINCIPAL PORTIONS OF DURHAM CATHEDRAL.

Choir, parts of Transept and Nave ..	Norman ..	1081–1096
Nave and lower parts of W. Towers ..	Ditto	1099–1128
Chapter-house	Ditto	1133–1140
Galilee	Transitional ..	1170–1175
W. Towers, upper portions	Early English ..	1210–1220 (?)
E. Transept	Ditto	1237–1258 (?)
Cloisters	Perpendicular ..	1390–1410 (circ.)
Central Tower	Ditto	1458–1480 (?)

3—CARLISLE CATHEDRAL

Westward from Durham, across the central ridge of England, and not far from the Scottish frontier, is the Border city of Carlisle, calling up memories of raids and forays, in which the Scots harried the English, and the English, in their turn, carried fire and sword into Scotland. In this old state of things, the cathedral has taken its part, and recalls the times when men followed

> "the good old rule, the simple plan,
> That they should take who have the power,
> And they should keep who can."

No lofty towers or spires mark out Carlisle Cathedral as one of the great minsters of our island; indeed its small

CARLISLE CATHEDRAL: FROM SOUTH WEST.

CARLISLE CATHEDRAL: CHAPTER HOUSE.

central tower is surpassed in height and beauty by those of scores of parish churches. Yet Carlisle has beauties of its own which render it well worthy of a visit and of careful study.

A broad street leading from the great railway station brings us in a few minutes to the Eastern end of the cathedral, which is open to the roadway, and at once strikes us by its magnificent window of Geometric tracery, and by the eight little crosses which crown the main gable, in addition to the larger one which ornaments its apex. Passing along the south side, we see that there is a large and well-proportioned Choir, of Early English date. Then comes a short Transept of Norman work, but with a doorway of good, modern design, and also a large window inserted during the latest restoration of the building. And now we notice that the low and plain Central Tower is not of the same width as the choir, but was erected on a much smaller scale, viz., that of the Norman nave and transepts. Then, passing round the transept, we see that most of the Nave has been destroyed, two bays only remaining of its original eight or nine, and that the nave was much narrower than the choir.* As some one has aptly said, Carlisle Cathedral is only a "torso"; to the Parliamentary troops and their Scotch allies in the great civil war of the seventeenth century, is owing the destruction of most of the nave. The two remaining bays are excellent work of their style, with round-headed windows in aisles and clerestory. These are shafted at the angles, and have good mouldings, as have also those of the transepts. The pilaster-like buttresses and the deeply recessed corbel-table

* Breadth of nave, 60 feet; of choir, 72 feet.

are all characteristic Norman work, and we can easily picture to ourselves the nave in its former completeness. A new west end was built by Mr. Ewan Christian, containing five lancet windows of good proportions. These are grouped under one large arch; and there is a window, spherical triangular in shape, with Geometric tracery in the gable. Huge buttresses, with many set-offs, project from each side of the centre, and enclose two of the great circular piers of the destroyed bays of the nave.

Looking from the north-west angle of the nave and transepts, we see that an attempt was made to hide somewhat the unequal proportions of the Tower, as compared with the choir, by building a curiously-shaped buttress and turret, giving it a picturesque irregularity of outline. The tower is good, plain, early fifteenth century work, about one hundred and twelve feet high, and, with its large battlements and embattled turret, is more castle- than church-like in outline.

In the restoration of the cathedral, carried out during the years 1853—1857, the roofs of nave and transepts were reconstructed in their original high pitch, and a large and handsome window of Geometric tracery replaced a very nondescript one which formerly filled the main front of the north transept. On the west side of this transept is a large octagon turret, and in the gable is a small circular window with good tracery.

The Northern side of the choir is a replica of the south side, the aisles having gracefully proportioned Early English arcading of four lancets, the two central ones being pierced for windows; while in the clerestory are triplet windows of Early Decorated tracery; a three-light in the centre, and a narrow, single-light at each side.

CARLISLE CATHEDRAL : CHOIR, LOOKING WEST.

CARLISLE CATHEDRAL : CHOIR, LOOKING EAST.

The East front we have already noticed. It presents a very fine example of Decorated Gothic ; its boldly projecting buttresses, with statues in niches in front, are capped by large and elaborately crocketted pinnacles ; and a spherical-triangular window, with Geometric tracery, fills the gable above the magnificent east window. The north angle has a large octagonal staircase turret, instead of double pinnacles, like the southern angle.

But now let us inspect the Interior. Entering the church by the transept door, we see that what remains of the nave is in the most rude, almost savage, style of Norman, the triforium arches having no mouldings, shafts, or capitals. Indeed no railway arches could be plainer, and the main arches also are only chamfered at the edges of the courses. The transepts are equally simple. The columns of the main arcade are massive circular piers of vast bulk, their capitals being slightly ornamented with carving. The clerestory, however, has a large semi-circular-headed opening, divided by small columns from the very small side arches. We notice that settlements in the tower piers have crushed and distorted the outline of some of the arches in both nave and transept. The large north window is filled with good memorial stained glass, recalling a painful time in the family history of Dean, afterwards Archbishop, Tait, who, in five weeks, lost five of his children, from scarlet fever, in the year 1858.

Passing through the doorway of the organ screen, we enter the Choir ; and here we are in a church of noble size ; were the rest of the building on the same scale, Carlisle would rank high in the list of our cathedrals. The gracefully proportioned clustered columns ; the rich mouldings of the arches, eight in number on either side ; the triforium, of

three small, well-designed, traceried arches ; and the Geometric Decorated windows in the clerestory, very varied in their tracery—all combine to make this a most beautiful choir. To those who have mastered the details of the various periods of Gothic architecture, it will be a puzzle to observe that the arches of the main arcades are of earlier date than the piers on which they rest ! The fact is that the mediæval architects showed, in some cases, no small skill as engineers ; * and as the piers were greatly damaged in a fire, they managed to reconstruct them without in any way affecting the stability of the arches which they support. The latter show most distinctly the mouldings and dog-tooth ornament of the Early English period ; the piers, on the other hand, have unmistakeably the mouldings and carved capitals of the Early Decorated of eighty years later. These capitals, amid their beautiful carved foliage, have a series of figures, emblematical of the various agricultural operations employed in mediæval times, during the twelve months of the year. Turning westward, we see that a third of the width of the choir beyond the screen is occupied by a bare, blank wall, forming the base of the peculiar buttress and turret of the tower which we saw from outside. The remaining space is filled by the organ.

But the chief glory of Carlisle is its unrivalled East Window, almost the largest, and certainly the finest, of all the Flowing Decorated windows of this period of Gothic. Nothing can be imagined more graceful or well proportioned than the tracery of this window, with its nine lights, and measuring fifty one feet high by twenty-six feet wide.†

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* The transepts of York Minster show this, as well as the octagon of Ely.

† The west window of York is 56 feet by 25 feet.

The various quatrefoils, trefoils, and other portions of the tracery are struck from no fewer than two hundred and sixty-three centres, and are carved from eighty-six pieces of stone. The upper part of the windows happily retains its original stained glass; and that of the lower part, although modern, harmonises fairly well with the ancient glazing. Even the west window of York, we think, must yield the palm to this glorious window of Carlisle.

The whole effect of the architecture of the choir is greatly increased by the magnificent series of oaken stalls, with their elaborate canopies, niches, and slender pinnacles and spirelets. The stalls are forty-six in number, and are among the finest examples in England of this kind of work. The carvings under the misereres or hinged seats are of curious and often grotesque design, with human figures and those of many strange animals. The bishop's throne of oak, and the pulpit of stone and marble, are both excellent specimens of modern design and workmanship. Some elaborately carved screens, of mediæval date, are well worth examination, from the variety and beauty of their open-work panelling. The reredos is a modern work, of five trefoiled arches, with gablets and small statues, and was designed by Mr. G. E. Street. The roof of the choir is a waggon-headed, semi-circular ceiling of oak; the colouring is rather vivid—a groundwork of blue, studded with golden stars.*

No cloister or chapter-house remains here, but portions of the mediæval buildings, notably that called the Fratry, have survived the ravages of time and Scottish

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* Leading Dean Close, on his first view of it, to exclaim solemnly: "O, my stars!"

attacks. This latter is a good building of the fifteenth century, and contains a fine hall, seventy-nine feet by twenty-seven, which is now used as a chapter-house and library. Underneath the hall is a handsome crypt, with groined roof, of the Decorated period. Other ancient buildings are the Deanery and the Abbey gateway.

The monuments in the cathedral are not numerous, but include two of the mediæval bishops, one in stone and the other in brass; but more interesting to most visitors are those of Archdeacon Paley, the well-known theologian and writer, and also of George Moore, an eminent London merchant and philanthropist, who was born in Cumberland, and died in Carlisle. There are also recumbent effigies of Bishops Waldegrave and Harvey Goodwin, and of Dean Close.

The Historical Associations of Carlisle Cathedral go back to the reign of Henry I., who formed Cumberland and Westmoreland into a new see, with its bishop's seat here. During the Border wars, its bishops had often, like their brethren at Durham, to take arms and defend city and cathedral from the Scotch invaders, who again and again ravaged the surrounding district; they had, indeed, to act as warders of the north-western marches. In the cathedral Robert Bruce took the oath of fealty to Edward I., an oath which he broke a few years later, and was in consequence excommunicated; Edward came here on his last journey to Scotland. In 1653 George Fox, the undaunted founder of the Society of Friends, came to Carlisle and preached in the cathedral or "steeple-house," as he termed it. He gives in his journal a graphic account of his experiences here. Protected at first by certain soldiers and friends, on the following day he was committed to prison by the

magistrates on several false charges. Some of the mediæval bishops held high office in the state ; but latterly, owing to the small revenues of the see, there are few eminent names on the list of the bishops of Carlisle, the most illustrious being that of the learned and pious James Usher (1642—1656), afterwards Archbishop of Armagh. Paley was archdeacon here, and Milner (the friend of Wilberforce and Pitt) was one of the deans. Here Walter Scott was (in 1797) married to Miss Carpenter.

ARCHITECTURAL STYLE AND DATES OF THE PRINCIPAL PORTIONS OF CARLISLE CATHEDRAL.

Nave (the two remaining bays) and Transepts	Norman	1100–1130
Choir, Aisles	Early English ..	1250–1280
Ditto, portions of, and E. Window ..	Decorated	1350–1400
Tower	Perpendicular ..	1400–1419

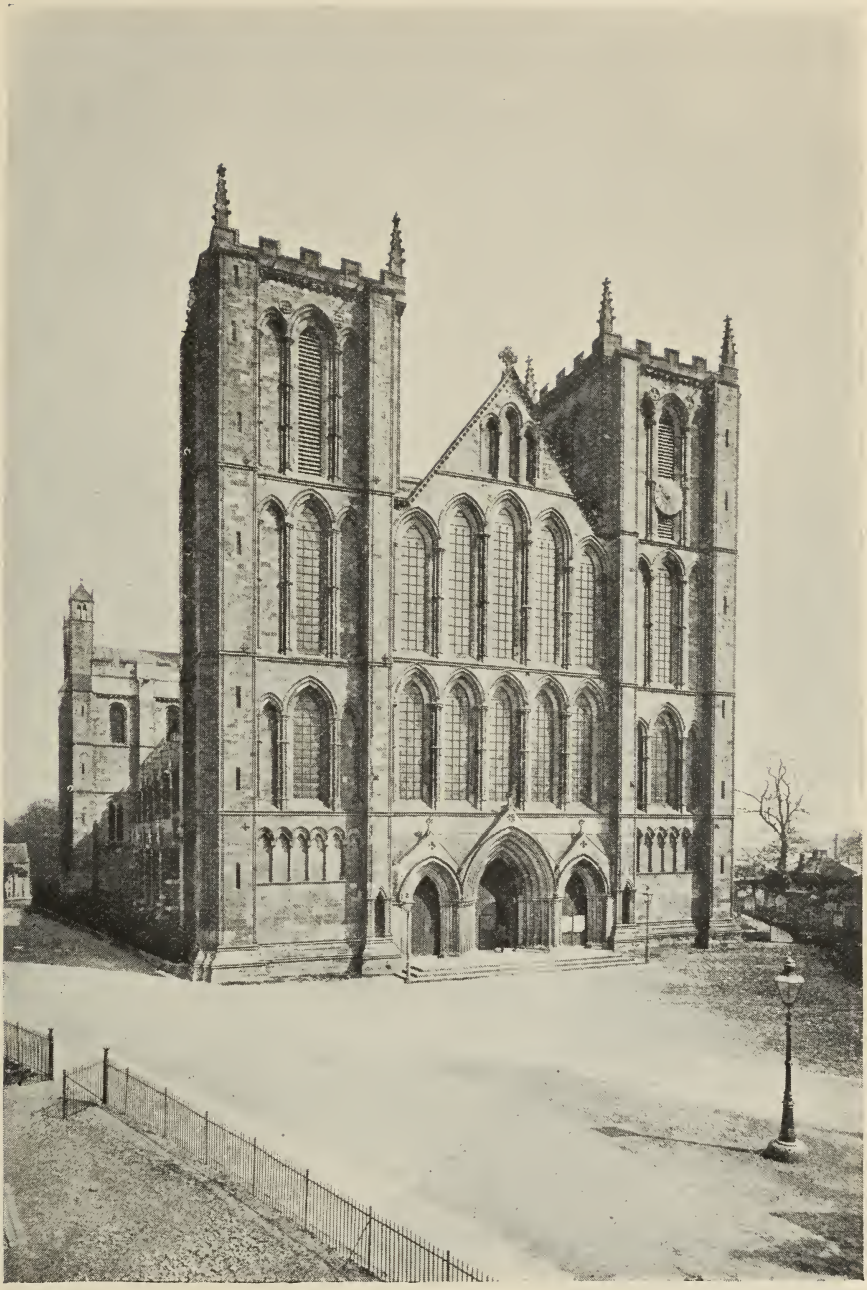
4—RIPON CATHEDRAL.

About half-way between Durham and York is one of the smaller English cathedrals, that of Ripon, and one of the more recent foundations; since the see was one of those formed during the Victorian extension of the English episcopate in the year 1836. The cathedral, originally the church of Augustinian canons, presents few striking features externally, for, although it has three towers, they are all low, rising only a few feet above the ridge of the roofs ; and this fact, added to the shortness of the church compared with its breadth and height, gives the building a squat appearance. As shown in old prints, each of the three towers was originally crowned with wooden and lead-covered spires ; and it may be hoped that some munificent lover of our ancient buildings will some day restore these

much-needed finishes to the towers, either in wood or stone. Such additions would greatly add to the external effect of the cathedral. Notwithstanding the drawbacks just mentioned, the building has a commanding appearance, and quite dominates the little town around it. Few cathedral cities have a more pleasing effect, as seen from the railway and the surrounding country, than has Ripon and its Minster.

The West Front is a composition of entirely Early English date, comprising the gabled centre and the flanking towers. In the former is a double tier of five lancet windows, which, with the doorways below, and the towers, are ornamented with the mouldings and dog-tooth enrichment characteristic of the style. These large lancets were formerly filled with late, and poor, tracery, but have been happily, we think (*pace* The Society for the Preservation of Ancient Buildings), restored to their original simplicity and purity of outline in the restorations carried out (1862—1870) by Sir G. G. Scott. Under these windows are three well-proportioned doorways, with deeply recessed shafting and rich mouldings, each surmounted by a gable with finial cross. These doorways are very unusual in their arrangement, all three being in the centre, and not, as in almost everywhere else, one in the centre and the others at the end of the aisles. They have been almost entirely restored.

The Western Towers, notwithstanding good detail, are rather unsatisfactory in effect, partly owing to the shallowness of relief of their surface, and also from poverty of design, for the triple lancet windows and arcading are repeated, almost unaltered in any detail, three times in the height of the towers. Still more do they suffer from



RIPON CATHEDRAL : WEST FRONT.

RIPON CATHEDRAL: CHOIR, LOOKING EAST.

the want of their proper finish of broach spires, instead of which there are small and poor angle pinnacles. But the façade happily retains much of that grey, venerable aspect which over-much restoration has effaced from so many cathedral exteriors.

Passing along the south side, we see that the Nave has very large traceried windows of Perpendicular date, in both aisles and clerestory. The bays are divided by boldly projecting buttresses, with gabled and crocketted set-offs in three stages, a very unusual, but very effective arrangement. The Central Tower is a curious compound in design, two of its sides, north and west, being of Transitional date (1160—1170), and the other two of the Perpendicular period, about three centuries later. The completion of the tower in one style was apparently stopped by the suppression of monastic and collegiate foundations by Henry VIII.

The Southern Transept is Transitional in its main structure, and many of the round-arched windows remain, although large traceried windows have been inserted. The gable is lower than in the original design, and Sir G. G. Scott was unable, through lack of funds, to restore it to its former pitch, as shown by the weather moulding on the tower side. The south side of the Choir has large traceried windows in the clerestory, some of Decorated and others of Perpendicular date ; and through the lowering of the aisle roofs, the round-arched triforium windows of the original church are exposed to view, and have been glazed so as to form a lower tier of clerestory windows. The aisle is hidden from view by a building of three stories, of which the two lower, a crypt and the chapter-house, are of Norman work, with an apse at the eastern end ; while the uppermost storey

is of fourteenth century date, and has square-headed traceried windows, more like those of a domestic building than those commonly seen in a church.

The Eastern end of the cathedral is a composition of considerable dignity, from its good proportions, massive pinnacles, and boldly projecting buttresses, and from its large Geometric Decorated window.* Over it, in the gable, is a small four-light window with good tracery. The curiously irregular end of the Chapter-house, semi-circular below and square above, makes a picturesque combination with the regular proportions of the main front.

The northern side of the Choir has, as regards its clerestory, much the same character as the southern side. The North Transept retains a good deal of the appearance of the Transitional church of Archbishop Roger, with its pilaster-like buttresses and round-headed windows, in some of which late tracery has been inserted. Tall square pinnacles cap the angle buttresses of the main gable. Here is also another good Transitional doorway of rather unusual design. The north side of the nave has bold buttresses dividing the bays, but of less projection than those on the south ; here, again, are large Perpendicular traceried windows ; those of the clerestory being larger than those in the aisle.

The churchyard having been used for centuries as a parish burying ground, there is no extensive Close, with smooth turf, surrounding the church ; and the fine trees are far too close to the building on its southern and eastern sides, so that, from some points of view, its true proportions are concealed. As in the case of several other

* About 50 feet high by 25 feet wide.

RIPON CATHEDRAL FROM SKELL.

RIPON CATHEDRAL: CHOIR TO WEST.

cathedrals, trees too much hide the architecture. But the north and west ends are well open to the street, and here the details can be carefully studied.

Entering the building by the west door, we at once notice the curious appearance of the western arch of the central tower, where, on the southern side, a new pier was constructed to build a pointed arch, similar to that on the eastern side of the tower. But the semi-circular arch was never removed, nor the opposite pier constructed, so that the single pier, with its capital, stands out in front of the Norman pier, and gives a rather unsightly look to the whole. Here, surely, sentimental feeling about antiquity should give place to symmetry and good construction, and this arch should be completed as the architects had evidently planned.

At first view of the Nave we see only the usual arcade of columns and pointed arches, but a closer examination shows that the original church had a nave without aisles, portions of which still remain at each side of both the western and eastern ends of the present nave. These portions are enough to enable us to reconstruct in imagination the original structure, and show that it was of very graceful and unusual design, of Early English date, the greater part having been destroyed to make the nave of the orthodox fashion. One cannot but regret that the original work, which must have had a very grand effect, was not suffered to remain. (Here the efforts of the Society just mentioned—had such been then in existence—would have been most useful!) We should then have had an interior of unique interest and beauty, the sole example, in an English cathedral, of a "one-span church," which is so finely seen in Angers Cathedral, at Le Mans, Albi, and a few

other continental churches. The present columns and arches are work of the end of the fifteenth and the beginning of the sixteenth centuries, and, considering their late character, are extremely good in proportions and details. There is no triforium in the nave, the clerestory windows being, as we have seen from the exterior, of unusual size. The double tier of fine lancets of the west front are well seen from the interior, and are filled with good modern glass. The nave is vaulted in wood, one of the many improvements effected by Sir G. G. Scott. Under the nave floor is a curious small crypt or chamber called St. Wilfrid's Needle, and undoubtedly a relic of the Saxon church built by that bishop. It consists of a chamber, barrel-vaulted, of eleven and a half feet long by seven and a half feet wide, and has no architectural beauty, its interest being entirely archæological ; it closely resembles one at Hexham of the same date.

Coming to the Crossing, we have before us the choir-screen, which is a handsome piece of ancient stonework, with central doorway and niches on each side ; these have richly carved canopies, and over them is a tier of smaller niches. Turning to the north, the transept preserves much of the original Transitional church of Archbishop Roger ; the triforium, on its three sides, has in each bay a double pointed arch, and circular-headed windows below and in the clerestory. The southern transept has much the same character as the northern one, except that its eastern side is of a later date ; but both preserve valuable examples of the style which still retained some characteristics of Norman work, although passing into true Gothic. On the eastern side of both transepts are aisles with chantry chapels. The ceilings of both are of flat wood panelling.

RIPON CATHEDRAL: NAVE TO EAST.

RIPON CATHEDRAL:
SAXON CRYPT AND ST. WILFRID'S NEEDLE.

Entering the Choir, we find, as regards the architecture, three styles represented in the six bays of which it consists : the first three to the west, on the north side, are remains of the Transitional church ; opposite to these are three bays of Perpendicular date ; while the three easternmost, north and south, are Decorated, as is also the east end. There is considerable dignity and beauty about the earliest work, with its mixture of round and pointed arches ; in the aisles, the deeply splayed windows are hardly different from Norman ones. The vaulting shafts are unusually massive, being almost as large as the half of the main columns on which they stand. As we saw from the exterior, the round-arched triforium openings have been filled with tracery and glazed, and form a lower tier of windows. Although of such different periods, the arches and piers are not inharmonious, and form an effective arcade. The roof is groined in oak, another of the improvements effected by Sir G. G. Scott's restoration of the cathedral. There is a fine series of large bosses in the ridge, which are well worth close examination with an opera glass. The fine east window is here seen to advantage ; except for the rather inferior pattern in the large circle, it is not unlike that at Carlisle, and is almost exactly the same size, but it is of seven lights instead of nine. Good oak screens divide the aisles from the centre of the choir; and in the south-easternmost bay are the stone Sedilia, in three divisions with crocketted canopies and gables, which are finished, in both cases, with very large finials. A piscina, now used as a credence-table, adjoins the sedilia to the east, and has also a canopied head.

The oaken stalls, thirty-four in number, are very beautiful examples of fifteenth century workmanship.

They have elaborate canopies of carved work with open niches, and very light and elegant finials and pinnacles. The desks in front of the stalls have very richly carved standards and finials ; and in front of the bishop's throne will be noticed the figure of an elephant and castle.*

The crypt, or lowest storey of the building which abuts on the south side of the choir, is Norman work of the eleventh or twelfth century, and is groined with round arches on square pillars. The crypt is accessible by a staircase leading from a round-headed doorway in the west wall of the Chapter-house. The crypt is divided by a cross wall with a round arch in it into portions, but part of the western portion has been walled up in modern times for burial vaults. As to the identity of the builder of this part of the church, opinions differ. Some attribute it to Thomas of Bayeux (1070–1100), others, among whom is Sir Gilbert Scott, to Thurstan (1114–1141). Possibly both men had a hand in the construction. Traces of painted decoration to be seen here and there upon the pillars and vaulting are probably original.

A great number of skulls have been taken from the crypt at various times ; they were probably brought here in the sixteenth century by builders at work on the foundations of the new aisles that were being added to the nave ; since the rolls of that period have numerous entries relating

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* It is worthy of notice that each of the six most northern cathedrals, if we include Lincoln and Chester with York, Durham, Carlisle, and Ripon —seven, if we count Beverley—all have very fine stall-work ; indeed, in no other part of England are to be seen so many magnificent examples as these seven buildings present.

to the transport of bones. Many stone relics are kept here, including a sarcophagus and some coffin lids, one with a sword graven on it, others with a dagger and shears. Above the crypt is the Chapter-house, which is lighted by two circular windows, and is also groined in stone, supported on graceful columns of Early English character. Over this again is a third chamber called the "Lady-loft," but now used as the cathedral library. Above the modern fireplace is the mutilated monument of Anthony Higgin, the second dean, who died in 1624. He was the founder of the present library. The present pinewood ceiling is the work of Sir Gilbert Scott, but a portion of the oak timber made use of came from an older roof. The history of the library dates back to the MS. of the Gospels given by St. Wilfrid; and probably a library was already in existence when Peter of Blois, a canon of Ripon, was writing there in the twelfth century (Ripon: *Bell's Handbook*). The books, mostly a collection dating from 1624, number five thousand volumes, and include some valuable ancient MSS. and early printed books.

The Historical Associations of Ripon Cathedral take us back to the seventh century, when the place was chosen for the founding of a monastery of the Columban type of Christianity. Subsequently, the Roman party, represented by Wilfrid, prevailed; and he became abbot of Ripon, and afterwards bishop of Northumbria, and built a church of stone at Ripon. Here, in the year 709, he was buried in his minster, and eventually canonized. After suffering some damage from the Danish invaders in the ninth century, the church received from King Athelstan, some sixty or seventy years later, the privilege of sanctuary and other favours, and was

a centre of missionary work. Before the Norman Conquest, the monastery became a college of secular canons, and for several centuries afterwards Ripon was a suffragan church of York, the archbishops being lords of the manor, often staying here and holding a court, and being the chief agents in building and rebuilding the cathedral at different periods.

In 1138 the banner of St. Wilfrid was one of the three which were taken to the war, and were supposed to have brought victory to the English army against the Scotch, in the battle of the Standards. The Scots, however, revenged themselves against Ripon, and the church became a castle, where the townsmen and the clergy defended themselves against the enemy's attacks, during which the building was much damaged (1318). The collegiate establishment was not free from the abuses which affected all such societies, and so was ripe for destruction when the Reformation came about. The shrine of St. Wilfrid was probably destroyed in 1538, and nine years later the college was dissolved. The Chapter was revived in the reign of James I., and a dean and prebendaries were appointed. The church, in common with many others, suffered some injury at the time of the Civil War, previous to which it was visited by Charles I., on his way to his coronation in Scotland. In 1863 Ripon was erected into a see distinct from that of York, Dr. Longley becoming its first bishop. Dr. Boyd Carpenter, the present occupant of the see, is well known as, probably, the most eloquent speaker and preacher on the episcopal bench.

ARCHITECTURAL STYLE AND DATES OF THE PRINCIPAL PORTIONS OF RIPON CATHEDRAL.

Crypt in Nave	Saxon	661–709
Lower storey of Chapter-house and Vestry	Norman	1014–1141 (?
Transepts, portions left of original Nave, and N. and W. sides of Central Tower	Transition ..	1154–1181
Western Towers and W. Front ..	Early English ..	1230–1240 (?)
E. portion of Choir	Decorated ..	1286–1296
Central Tower, S. and E. sides, and E. side of S. Transept	Perpendicular ..	1450–1470
Nave and Clerestory of W. part of Choir	Ditto	1502–1538

CHAPTER FIVE

The Eastern Cathedrals

Lincoln, Southwell, Peterborough, Ely, and Norwich

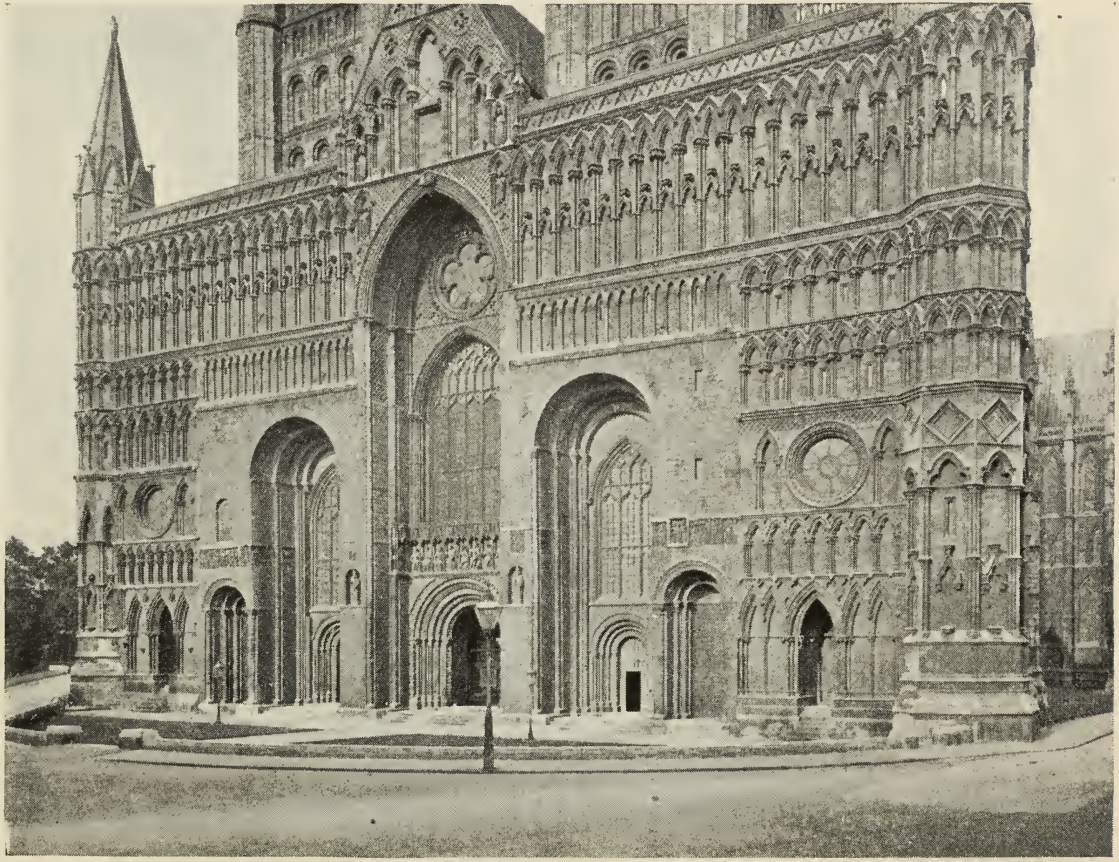
5—LINCOLN CATHEDRAL

TWO or three hours' journey from Ripon and York by the Great Eastern Railway will take us to another of our greatest cathedrals, the grand minster of Lincoln; and for several miles away, before arriving there, as we speed southwards, we may see its towers conspicuous over the comparatively level district of North Lincolnshire. For size, for unrivalled exterior effect, and for commanding position, this cathedral is among those of the first rank. It is only surpassed in its fine situation by Durham, for, being erected on the brow of a long ridge, which extends from the city for some distance to the north, it rises with extreme grandeur over the flat country which surrounds it in other directions.

Making our way from the railway station, along the main street—the old Roman road—we pass several ancient churches, one or two with Saxon remains visible in their towers, and then under the "Stone Bow" gateway, which crosses the road. We then come to the streets appropriately called "Straight" and "Steep Hill," up which we slowly climb, occasionally catching glimpses of the towers and lofty roofs of the cathedral, and passing on our way two old houses with Norman remains in the windows and doorways.

At length we reach the summit, and find on our left

LINCOLN CATHEDRAL: EAST END AND CHAPTER HOUSE.



LINCOLN CATHEDRAL: WEST FACADE.

the gateway of the ancient Castle, and on the right the Exchequer Gate, the largest and most important of several gateways which formed part of the old fortifications of the minster. Passing under this, we are in front of the great Western façade, which, notwithstanding much adverse criticism, is wonderfully grand and impressive. It forms an enormous cliff-like wall, of great breadth and height, surmounted by two lofty towers, and is composed of work of various ages and styles, with dark, cave-like arches casting deep shadows. In the centre is the rude and stern earliest Norman work, its arches without mouldings ; but within these are the rich, later doorways, with their shafting, chevrons, and diapered carving, all black with the colouring of eight or nine centuries. On each side of the centre arch, and above the side ones, is a small extent of round-arched arcading, showing the size of the original Norman front ; but around this, and above it, is a much larger surface of pointed arcading, added by the architects of Early English times, and finished at each extremity by large octagonal turrets and spirelets. In the centre archway the original round arch has been replaced by a pointed one, but the side arches retain the old, plain, semi-circular form. In each recess a window of Perpendicular date has been inserted ; and over the central doorway is a row of eleven statues of kings, also of later insertion. Across the Norman portion of the front there runs a band of curious sculptured panels representing Scripture scenes ; these have evidently been brought from some older church.

Above this vast screen wall are seen the lower stages of the towers, with round-headed windows and arcading these were the uppermost portions of the Norman structures, and on these earlier stories the architects of the

fourteenth century boldly piled two stately steeples, 200 feet high, which form, with their central and much taller sister, a matchless combination of towers. The transition from the earlier to the later work is very distinct, yet the junction of the two was happily effected, and each portion tells the story of its date quite unmistakeably.

Passing round to the South side of the cathedral, we notice the original lofty Norman gables of a short transept to the earlier church, with characteristic diaper work, above the later additions. In front of this, large projecting chapels form a kind of western transept (see plan). These, as well as the nave, are Early English in style, and are all exceedingly good in design ; in the nave, instead of pinnacles, there is a series of canopied niches breaking the line of parapet of the clerestory. The Great Transept is also of the same period, and has a beautiful Galilee porch projecting from its western side ; but it is chiefly noticeable for a very fine and large rose window of Curvilinear, leafy tracery. An open-pierced parapet to the gable is like a delicate edging of lace. The pinnacles of this transept are particularly fine.

Proceeding further eastward, we see that there is here a second or Choir Transept (a third, in fact), which has a beautiful arrangement of lancet windows ; and, between this and the great transept, the Choir presents one of the earliest examples of Early English. All these parts of the church give charming variety of outline, and contrasts of light and shade. The lesser transept has semi-circular apses to its eastern chapels.

At length the Close opens out into a wider space, as if to reveal the loveliness of the Early Geometric Presbytery, or " Angel Choir," until we reach the great East Front,

LINCOLN CATHEDRAL : FROM CASTLE HILL.

LINCOLN CATHEDRAL : ANGEL CHOIR.

almost perfect in its proportions and rich in its details. Here the windows of the presbytery present very early examples of Geometric tracery ; but the finest feature of the south side is the grand porch, which recalls the magnificent portals of the French cathedrals, although it does not equal them in size or elaboration. From its depth of shadow, good proportions, canopied reveals, and richly carved moulded arch, it shows what English architects could design in this way ; and we cannot but regret that there are so few cathedral doorways like this fine example. On each side of it is a beautiful little chapel of late Perpendicular date, incongruous in style, yet harmonious, in general effect, with the earlier work.

The East Front is undoubtedly one of the most pleasing and beautiful pieces of English Gothic architecture. It contains in the centre a very large eight-light window of Geometric date, with much smaller ones at the end of the aisles. These are divided from each other, and flanked by, noble buttresses, having tiers of niches and canopies, tall gable cappings, and finished by richly carved octagon turrets. There are, however, certain blemishes which somewhat injure the general effect, one of which is that the main gable is entirely filled with a large five-light window, beautiful in itself, but of much too great a size for its position, thus lessening the apparent size of the chief window below it. Besides this, the end parapets of the aisles are finished with open traceried gables, which are really shams. But, after all, we must be thankful for such a beautiful piece of work ; the fine hue and lines of the stonework contrast well with the fresh, green sward of the turf around it, and, with the elegant chapter-house beyond it, make the whole a very charming composition.

We obtain other views as we walk northwards, and get delightful combinations of form as we gain the north-eastern angle of the Close. Here we see the whole extent of the great church, with the chapter-house, the two transepts, the distant nave and western towers, all surmounted by the grand Central Tower, which rivals that of Canterbury in beauty, and exceeds it in height. This is undoubtedly one of the finest English towers, both in size, good proportion, and beautiful detail. It is the loftiest of them all, being 270 feet high, and there are no other examples of one approaching this size, of the same date. The lower portions are Early English work of about the year 1240, presenting beautiful arcading; but the chief storey is of Early Decorated date (1307–1311), with two lofty two-light windows in each face. Originally, this great tower was surmounted by a timber spire, reaching, it is said, to 500 feet in height.* We cannot but think that the appearance of this grand structure would be yet further improved by replacing the present wooden and lead-covered pinnacles by octagonal stone turrets, somewhat in the style of those at the east front, or at the north main transept. And this criticism applies also to the western towers.

But we must look a little more minutely at the details of the North side of the cathedral. To the north of the presbytery is the very beautiful Early English Chapter-house. This is a decagon in plan, and is crowned by a tall conical roof; at a later period than its erection great masses of masonry were raised about thirty feet from

* The western towers had also timber spires until a comparatively recent date. But probably the removal of all these was a great improvement to the general effect of the building. We can hardly conceive anything finer in architecture than the group formed by these three superb towers.

LINCOLN CATHEDRAL: CHOIR TO EAST.

LINCOLN CATHEDRAL : CHAPTER-HOUSE.

each angle and connected by flying-buttresses with the walls. Between the two transepts is the square Cloister-court, over which we see the beautiful and varied combinations of windows and arcading in each transept. The main transept is especially harmonious in its design, and retains an almost unique example of a large rose window of "plate tracery," geometric figures, chiefly foliated circles, being apparently cut out of a plate of stone, instead of being formed of stone bars, as we see in the southern rose, with leafy tracery. The northern side of the nave is much the same in general design and plan, as the southern side.

On entering this grand church to examine the Interior, our first feeling will probably be one of disappointment. The main defect is want of height ; for it looks decidedly low for its great length ; and if we have lately seen York, we contrast it unfavourably with the soaring height of that minster.* The nave, too, seems rather dark, and we find that this arises from almost all the lancet windows of the aisles being filled with modern glass, some of it not very satisfactory in effect. At least half of it should be replaced by grisaille, to give more light and brightness, at the same time improving by contrast the effect of the positive colours of the rest. Another point also strikes us, viz., the wide spacing of the piers of the nave arcade. Still, the detail is very beautiful, and so is that of the main transept ; in fact, the cathedral increases in beauty from west to east.

Coming to the Crossing, we see in the main Transept on either hand a fine rose window—very unusual features in English cathedrals—(it is true we have already seen

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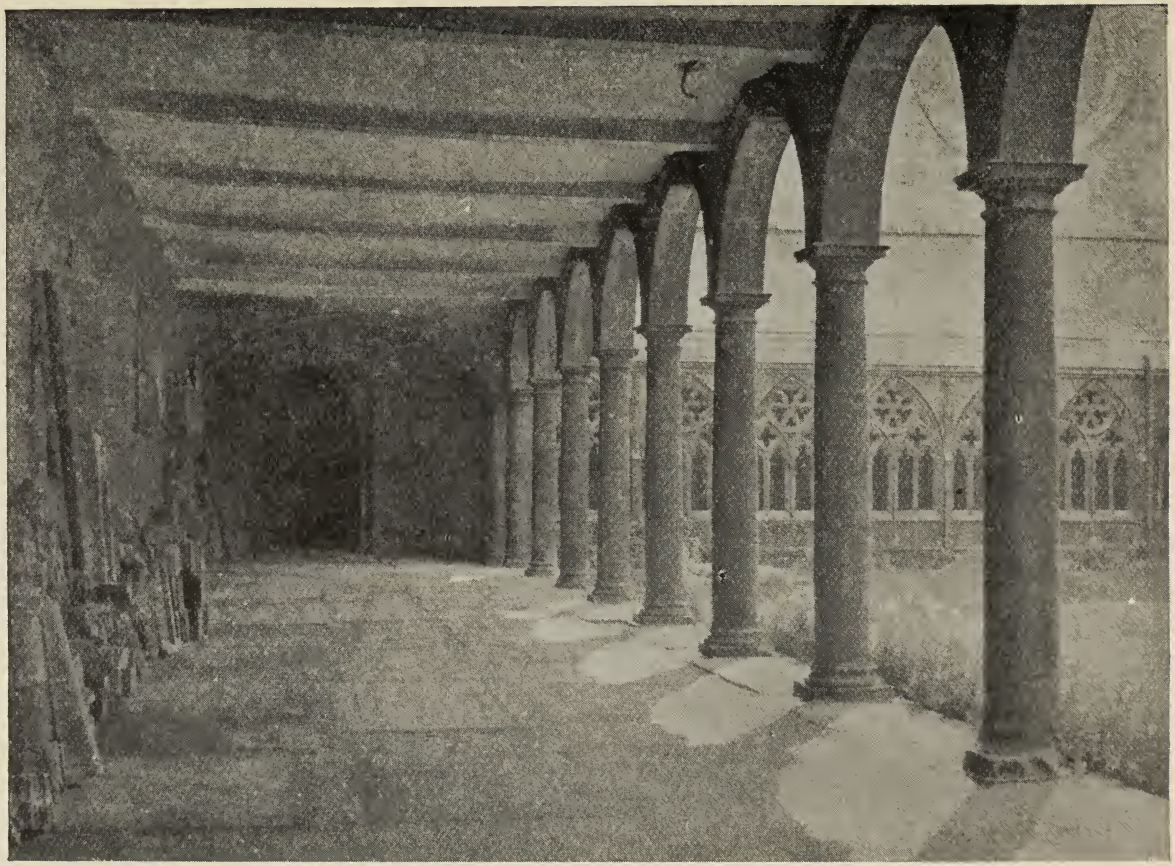
* York nave, 99 feet high to vault ; Lincoln nave, 74 feet to vault.

examples at York and Durham, but we shall hardly see them anywhere else). The one to the south, " the bishop's eye," with its unequalled flowing tracery, is the finest in England, and is filled with old glass, a glorious mosaic of colour, the four lancet windows below it also retaining the ancient glazing. Turning to the north, we see the earlier rose windows of plate tracery, " the dean's eye," also with the fine original glass, bluish in its general scheme of colour Here, again, the want of height in the vaulting is more apparent even than in the nave.

The Choir is divided from the transept by a good screen of thirteenth century work, formerly adorned with statues ; and Lincoln Minster, like York, still retains its organ surmounting this screen. Entering the choir by the central doorway, we see around us the fine Early English work of St. Hugh, almost the earliest example of true Gothic, when the pointed arch began to replace the semi-circular Norman one. The choir, like the nave, is rather dark, but it retains its magnificent ancient oak stalls, with their rich canopies and tabernacle work. These are considered to be the finest examples of such carving that we have in England. As we advance eastward, the complexity of the plan of the building impresses us, from the varied combination of columns and arches produced by the lesser transept, with its slender lancet windows. Beyond the altar-screen extends the lovely "Angel Choir," or presbytery, so called on account of the fine sculptured figures of angels filling the spandrels of the triforium arches, and presenting some of the very best mediæval carving to be found in the country. The proportions of the whole, the Early Geometric windows, the beautiful triforium, and the clustered shafts of the arcades, are all delightful.



LINCOLN CATHEDRAL: WREN'S CLOISTER

On the north side of the choir is a very interesting Easter Sepulchre, one of the largest of such structures still remaining in English churches. Here the consecrated host was laid in mystic burial from Good Friday until Easter morning. Six open arches are formed with canopies, the work dating from the end of the thirteenth century; the three western ones form the tomb of Remigius, the founder, the three eastern ones forming the Sepulchre; in the lower panels the sleeping Roman soldiers are seen in full mediæval armour. Much praise cannot be given to the modern work in the bishop's throne or even in the pulpit; and the open reredos arches are not altogether satisfactory.

Behind the reredos, in the Angel Choir, is the very elaborate modern monument to Bishop Wordsworth, in which a mass of canopy work, niches, and pinnacles is supported by eight shafts; below all this is an altar-tomb with an effigy of the bishop. From the open space of the presbytery we can see to advantage the proportions and rich detail of this end of the church, especially the great east window, one of the finest examples of Early Geometric work. Here also was formerly the shrine of "little St. Hugh," the child about whom so many—probably—lying stories were told in excuse for the pillage and massacre of the unfortunate Jews during the Middle Ages. And here also was a monument to Queen Eleanor of Castile, who died within five miles of the city. The original monument was destroyed, but of late years another handsome one has been erected to replace it, with a bronze effigy of the queen. Here is a fine monument to one of the Burghersh family; and in various parts of the building are memorials of some of the bishops, from Remigius, the founder (d. 1092), down

to Bishop Kaye (d. 1853) and Bishop Wordsworth, whose tomb we have just described.

The Cloisters are smaller than those of many cathedrals; three walks have good open traceried-windows in the Geometric style, but the north walk was in 1674 replaced by an incongruous arcade of Italian design, over which is the cathedral Library. From the eastern walk, a lofty vestibule leads into the Chapter-house, one of the earliest polygonal chapter-houses in England. The vaulting is supported by a central clustered shaft; and nine of the ten sides contain two lancet windows each. The capitals of the central shaft and of the wall arcade under the windows are beautiful examples of Early English carving.*

In recalling *the History, Civil and Religious*, connected with Lincoln Minster, we remember that some notable prelates have ruled this diocese, which was formerly of vast extent, extending from the Humber to the Thames, and including ten counties. Here, as we have seen, is the tomb of Remigius, the founder of the Norman cathedral, and also that of Alexander "the magnificent," who built the rich western doorways, and in whose episcopate King Stephen, in his wars with Queen Matilda and the barons, made a fortress of the cathedral. Here rests Hugh of Avalon, "Saint" Hugh, the builder of the choir and transepts, and a man of truly saint-like life †; and here also ruled and was buried a truly great bishop and great Englishman, Robert Grossetête (1235–1253), a reformer

* Those who care to study more fully the architectural peculiarities of Lincoln, as compared with those of York and Beverley Minsters, should read Professor E. A. Freeman's elaborate and learned analysis of them in his book, *Cathedral Cities: York, Lincoln and Beverley* (London: fol. 1896).

† See J. A. Froude's *Short Stories on Great Subjects*.

before the Reformation, who promoted learning and dared to disobey a worldly Pope, dying, indeed, while under his excommunication, yet in a sanctity which no Pope could take away. Few more noble figures than he adorned the mediæval episcopate.

To Lincoln Cathedral came King Edward I. and his Queen Eleanor at the translation of St. Hugh's relics in 1280; and here, ten years later, the body of the queen rested as this stage of its journey to burial in Westminster; the first of the "Eleanor Crosses" being erected in Lincoln. In the chapter-house, in 1309, some of the Knights Templar, after the suppression of their order by Pope Clement V., were tried and condemned to imprisonment. In Reformation times Lincoln was closely connected with one of the risings against the summary measures taken by Henry VIII. to suppress the monasteries; and the cathedral naturally suffered the loss of most of its treasures when that unscrupulous monarch seized such a mass of ecclesiastical wealth.

Of later bishops, the most notable names are those of Bishop Williams (1621–1641); Bishop Sanderson (1660–1663); Bishop Tenison, afterwards of Canterbury (1691–1694); Bishop Kaye, a learned Hebrew scholar (1827–1860); and Bishop Wordsworth (1868–1885), whose hymns will for long keep his memory dear to all English Christians.

ARCHITECTURAL STYLE AND DATES OF THE PRINCIPAL PORTIONS OF LINCOLN CATHEDRAL.

Central portions of W. Front	Norman	1075–1092
W. Doors, and lower portions of W. Towers	Ditto	1123–1148
Choir, Lesser Transept, and part of Great Transept	Early English ..	1192–1200

Great Transept, Nave, and Chapter-house	Early English	1200–1240 (?
Central Tower, lower portion	Ditto	1220–1235
Main part of W. Front	Ditto	1235–1253
Angel Choir and East End	Early Decorated	1250–1314
Central Tower, upper portion	Decorated	1307–1311
W. Towers, upper portions	Perpendicular	1380 (?)
Chantry chapels in Choir	Ditto	1428–1547

6—SOUTHWELL CATHEDRAL

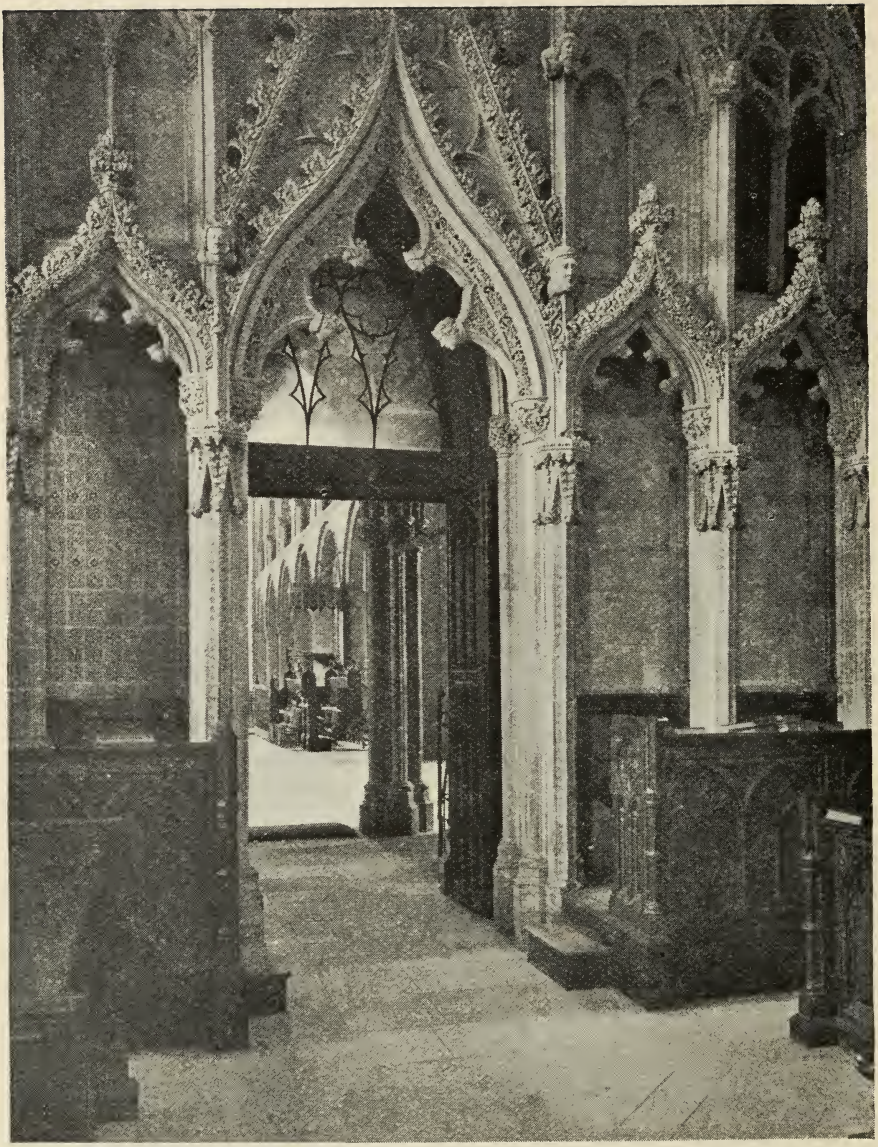
A FEW miles south-west of Lincoln is the little Nottinghamshire town of Southwell, whose collegiate church was, in 1878, raised to cathedral rank by the formation of a new diocese, to include the counties of Notts and Derby. But, although for a short time included in the great diocese of Lincoln, Southwell had for many centuries been a child, a kind of suffragan bishopric, of York. Here many of the archbishops of the northern province frequently lived, as it was one of their country seats; and it was they who erected the present building in its various stages of Norman, Early English, and Decorated Gothic.

The site of the minster church was well chosen, for it is on gently rising ground, with uninterrupted views of the building in several directions, and with ample space all round it. Until a few years ago, the three Norman towers were the prominent features of the church, but since 1880 the western ones have been capped by square, lead-covered spires, which are a little inharmonious with the square-topped central tower. And one could wish that a similar finish were given to the centre of the building, thus making the three towers, equal in date and in style, equal also in their terminating features.

Coming, however, nearer to the cathedral, we see that the nave, transepts, and the three towers are all of Norman date, with a good deal of well-carved ornament in the details. The West Front, with its round-headed windows and arcading, and flat pilaster-like buttresses, is a typical example of the style, and, but for the unfortunate insertion of an enormous window of Perpendicular date, which quite fills up the central part, would be a perfect example of Norman. One could almost wish that archæological sentiment had been ignored here in the restoration of the church, and that round-headed lancets, and perhaps a small circular window, could have taken the place of this huge stone grating which is so incongruous with all the rest.

Underneath this window is a fine specimen of a Norman doorway, with five receding orders of arcading richly ornamented with chevrons, roll-and-fillet mouldings, and the double billet. The north porch is one of the best existing examples of such a structure, and in its restrained dignity and the grandeur of its semi-circular archway is not surpassed by any other Norman porch in the kingdom. It encloses another doorway, equally rich in its details, and very similar in construction to that in the west front. In the aisles most of the original windows have been replaced by larger ones of Perpendicular date, only one or two of the earliest semi-circular-headed ones having been left unaltered. The clerestory of the nave is its most unusual feature, for here the lights consist of circular openings, a style of window not seen in any other English cathedral, except in the tower of Norwich. The transepts have the same simple restrained dignity as the nave, and the circular windows are again seen in their upper storey. In the south

SOUTHWELL CATHEDRAL: NORTH WEST.



SOUTHWELL CATHEDRAL : THROUGH SCREEN TO NAVE.

transept is a richly ornamented doorway, which is not semi-circular, but segmental-headed.

Passing round the South Transept, we find that the Norman of these portions of the church is exchanged in the Choir for the succeeding style, and that, instead of the flat buttresses and semi-circular arches of the former period, we have the deeper buttresses and the lancet windows of the Early English. At the East End the central portion is extended for two bays beyond the aisles, and the whole grouping is one of rare beauty and refined proportions. As has been well remarked: "The architecture here has an almost Greek refinement and delicacy in the design of the buttresses and the general composition of the lines." * Two tiers of four lancet windows in each tier, with the massive angle-buttresses crowned by octagon turrets, make a beautifully harmonious combination, which would be perfect, were the gable and choir roof restored to their proper and original height.

On turning the angle of the choir, the Chapter-house comes into view. This is a beautiful octagon of later date than the choir, being of the Early Decorated period. The arrangement of the buttresses and pinnacles, and the geometrical tracery of the windows, remind one of the Chapter-house at York, and probably there was some connection between the two buildings and their architects, although it is uncertain which was the earlier in date. In the restoration of 1881 the conical roof was happily restored to its original high pitch.

The Interior of Southwell Minster fully bears out the promise of its exterior, and in the Nave we find an impressive

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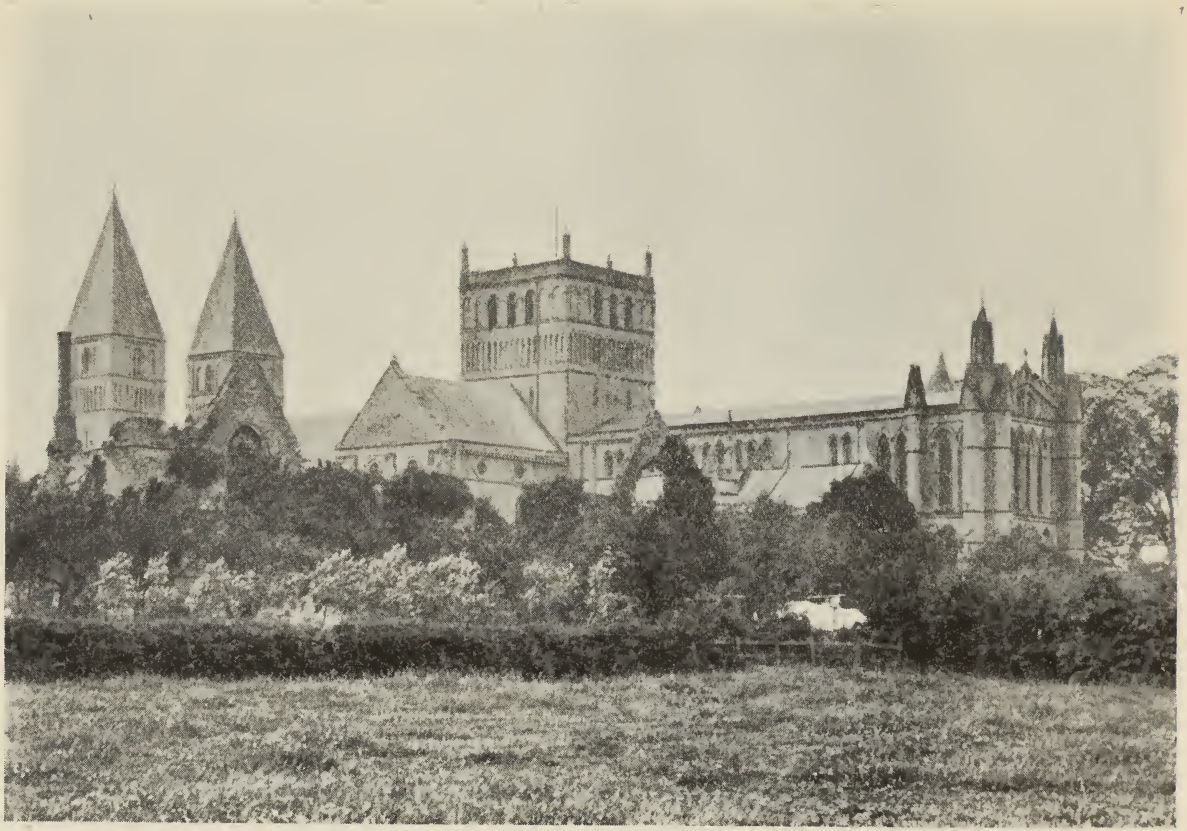
* See a drawing in the *Builder*, July 2nd, 1892.

and dignified example of the work of the Norman architects. Seven massive circular piers, on each side, support semi-circular arches of several orders, and these again carry great triforium arches of nearly the same span as those of the main arcade. These two tiers of bold arches, with their sturdy supports, give that aspect of strength and duration which characterises our best Norman churches. In the clerestory, small simple arches transmit the light of the circular windows to the nave. No provision was made for vaulting, and the roof is now a barrel-shaped one of oak. The nave aisles are covered with quadripartite vaulting, with bold mouldings of fine design.

The Transepts are of much the same character in detail as the nave, but as they have no aisles they are much less effective. At their junction with nave and choir, four fine arches with elaborate cable and other mouldings support the tower, of which the lower storey opens as a lantern into the interior. In the eastern arch, a richly carved stone screen, of Late Decorated date, divides the choir from the nave ; and in the elegance of the arcading, and the delicacy and profusion of the carving on both sides, especially on the east, it is hardly surpassed by any work of the same period.

Passing under this beautiful screen, we find ourselves in a Choir, whose lightness and graceful character might have been anticipated from its exterior. Here the grand massiveness of the Norman is replaced by the elegance of the Early English ; and except that it seems a little low for its breadth, there can be nothing but admiration felt for this example of early Gothic. Its clustered shafts, its deeply moulded arches, the tall triforium and clerestory combined, its vaulted roof, and the double tier, of four



SOUTHWELL CATHEDRAL: SOUTH EAST.

SOUTHWELL CATHEDRAL: CHOIR TO EAST.

lancet windows in each, closing the vista, are all perfect in their way. The five-arched sedilia at the south-east end are a little later in date than the organ-screen, but are almost as richly carved.

But the chief glory of Southwell is its Chapter-house, which is reached by a vestibule from the north side of the choir. And here no verbal description can give any adequate idea of the wonderful variety, delicacy, and profusion of the carving which adorns the arcade of the vestibule, or of the corbelling and the canopies and spandrels of the stalls, and especially of the incomparable grace and richness of the doorway into the chapter-house. To quote from the most recent and best handbook to the cathedral : "Other chapter-houses may have proportion and symmetry of a like elegance ; none have the wealth and luxuriance of carving to be found here." "The foliage is natural to a degree, largely undercut, and standing boldly forward. Bryony and ivy, the vine-leaf, the fig-leaf, and the hop, the whitethorn and the rose, the oak and the maple are among the plants faithfully portrayed, and this part has been compared to the delicate lace pattern of Chinese work." On the whole, we have nothing else in England, of this date, equal to the chapter-house of this little Notts minster church.

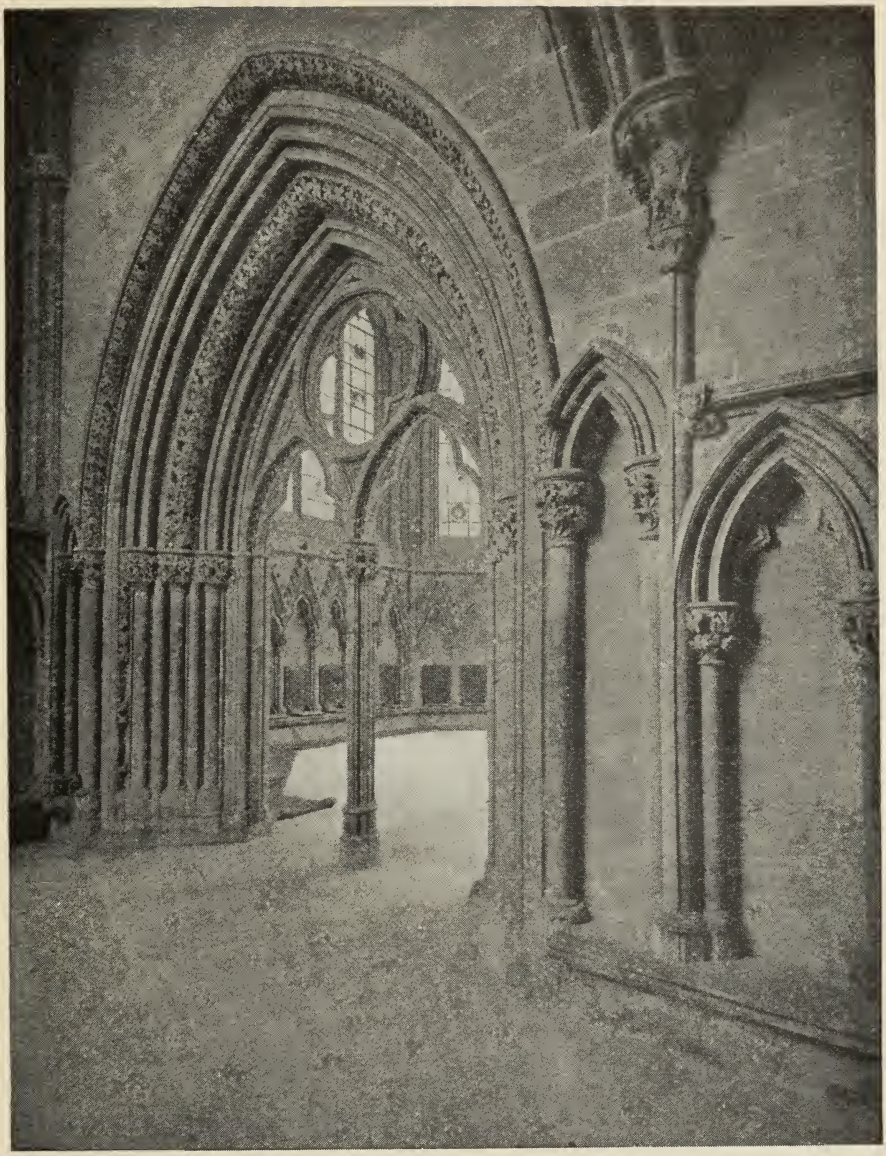
As regards *Historical Associations*, as already remarked, Southwell was until recently always closely connected with the diocese of York ; its archbishops frequently lived here, and some of them are buried here. Archbishops de Gray, John Romanus, and others, who built parts of York Minster, also had to do with this smaller building. We find that Richard Cœur de Lion was here in 1194, meeting with William the Lion of Scotland. But the chief historical

figure connected with Southwell is the great churchman, Wolsey, who came here in his capacity as Archbishop of York, not, however, in his pride and power as statesman, but at the beginning of his fall from his high place. In the summer of 1530, during his stay at Southwell, the better part of his character came clearly out, especially as a peace-maker ; and well would it have been for his happiness and his fame had he always showed himself not the lordly prelate, but the Christian pastor, as was the case during those few months before his end. Here came both James I., on his accession to the English throne, and Charles I., during his attempt to make terms with the Scottish army. Among distinguished prebendaries of Southwell, who rose to higher dignity, were Bishops Andrewes, Hutton, and Sanderson.

ARCHITECTURAL STYLE AND DATES OF THE PRINCIPAL PORTIONS OF SOUTHWELL CATHEDRAL.

Nave, Transepts, and the Three Towers	Norman	1110–1130 (?)
Choir	Early English ..	1230–1250 (?)
Chapter-house and Vestibule ..	Decorated ..	1294–1300 (?)

We now travel further southward and eastward, and make pilgrimage to the three great East Anglian cathedrals —Peterborough, Ely, and Norwich. And before speaking of each of them separately, it may be noticed that, although they have very marked individuality, and no one of them could for a moment be mistaken for another, they have at least one feature common to all three, viz., that they are essentially Norman churches in their main features. In each the long Norman nave and the transepts remain with little alteration, while in Peterborough and Norwich the Norman choir has also been retained, although with certain



SOUTHWELL CATHEDRAL : DOORWAY TO CHAPTER-HOUSE.

SOUTHWELL CATHEDRAL: NAVE TO EAST.

additions. The proportions of their naves, as regards main arcade, triforium, and clerestory, are also very similar in all three churches, suggesting that much the same influences have been at work in each, or that one school of architects arose in East Anglia.

7—PETERBOROUGH CATHEDRAL

If we travel from Lincoln, the Great Northern Railway will bring us in a couple of hours to Peterborough, which, from its great bulk and extent, shows out conspicuously to all travellers by that railway, and from the eastern portions of the great plain of the fen country. Although still incomplete as regards its original design, which probably included *five* spires, large and small, and although its central tower is low and stunted for the great length of the cathedral, the building is still very picturesque in outline, with its many pinnacles and small western spires.

Ten minutes' walk from the station will bring us to the ancient gateway of the precincts, but the cathedral is conspicuous before us in half that time, as we walk along the main street. Passing through the deep arch, we are immediately in full view of the West Front, which is unique among English churches and wonderfully impressive. Here we have a design which exhibits true architectural genius and originality. Before us rise three vast pointed arches to the full height of the façade; they are deeply recessed, casting great masses of shadow, and are upborne by huge piers, which are clusters of slender shafts, each gable being filled by a small and beautiful rose window; under each are rows of statuary, and a large figure fills the angle of each gable, that in the centre being of the Apostle

Peter with the keys. At either extremity of the front is a small but lofty square tower, crowned, in each case, by a spire ; these differ in design, the southern one being more elaborate in its pinnacles. Behind the great gable of the northern arch, we see a graceful tower with lofty open turrets ; but we regret that the symmetry of the design is broken by the unfinished southern tower, which only shows its lowest courses above the gable to the south.

The whole of the work before us, except the beautiful porch in the central arch, which is of much later date, is pure Early English work of about the years 1214–1238. The central porch, with parvise chamber over it, is a beautiful example of the Perpendicular style, and was apparently built to strengthen the main piers. There is little doubt that the western towers were to have been crowned with spires, as the northern one in fact was, as shown by old prints ; this spire was of timber covered with lead, and remained standing until the early part of the nineteenth century. Probably it was also intended that the central tower should be finished by a spire, and, if so, we may imagine what a superb and unequalled group would thus have been presented by the five spires, together with this vast triple-arched porch, with its deep shadows and beautiful detail.* On either side of the façade, and facing north and south, are the Norman substructure and Early English gables and turrets of what is a short western transept, very similar to those we have recently seen at Lincoln. From the south side the unfinished tower is rather conspicuous ; its non-completion was probably

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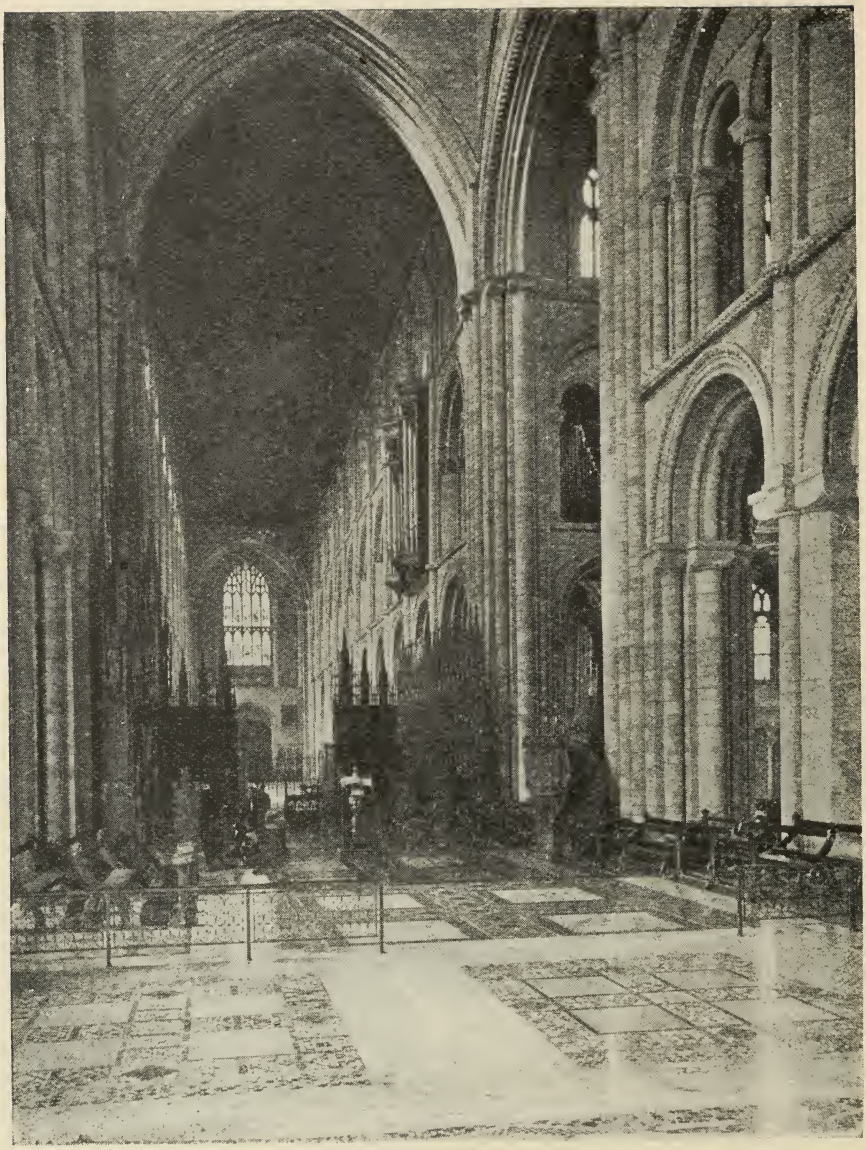
* See the description of this front given in Morris's *Earthly Paradise*, and quoted in chapter ii., page 40, 41.

PETERBOROUGH CATHEDRAL : WEST.



PETERBOROUGH CATHEDRAL : CHOIR TO WEST.

due to fear of settlement of the foundations, such as recently obliged the taking down and replacing, stone by stone, of the north gable and main arch of the west front. But modern engineering skill is doubtless equal to the task of giving stability to the structure; and we may hope that, at some not distant date, this grand front will be completed in its full original design.

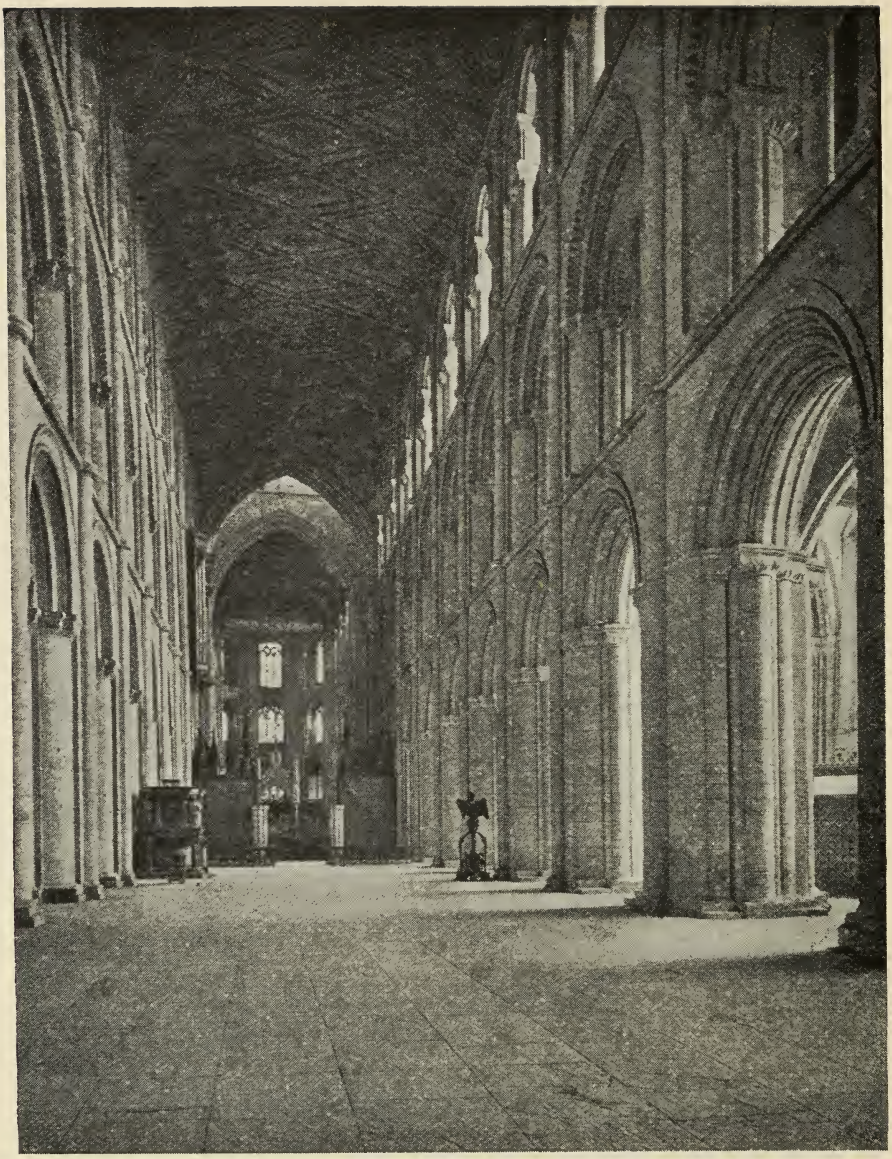
Passing round to the North side of the cathedral, we see the great length of the nave, then the transept, with its battlemented turrets, and then the choir, still in the same style, the latter retaining the apsidal end common to almost all Norman churches in their original condition. Until the latter end of the seventeenth century, Peterborough possessed a detached Lady Chapel, built in the same position as that still existing at Ely, viz., the north side of the choir. From early accounts and fragments which still remain, this chapel appears to have been a beautiful example of the Geometric Decorated period. As regards the main portions of the cathedral, the Norman walls remain with but little alteration, except for the insertion of later tracery in the round-headed windows. In the aisles of the nave and choir, however, these have been replaced by large, flat-arched windows with Perpendicular tracery; while above them, the Norman triforium has been raised, and tall segmental-headed windows inserted. The transept fronts have happily escaped the insertion of such huge Perpendicular windows as mar the Norman fronts of Southwell, Norwich, Rochester, and other cathedrals. In the transepts we have the ancient work practically intact, and thus possess a fine example of a great twelfth century building but little altered from its original appearance.

Around the Norman apse is a Lady Chapel in the very latest period of Gothic, with thirteen large windows, an elaborate open battlement, all the detail being most excellent, with seated figures, much weathered, crowning the buttresses, instead of pinnacles. Here we notice the good Geometric tracery of the apse windows, of course, later insertions in the original work; and we also see that the triforium arches are exposed to view and are filled with tracery, forming a lower tier of windows.

The Southern side of the cathedral varies but little from the north side, but it is more enclosed by the bishop's palace and other residences of the cathedral clergy. South of the nave is the Cloister-square, with its enclosing walls remaining; but the whole of the arches and roofing, once forming the three walks or alleys, has been destroyed. The groining must have been of much beauty, judging from the fragments of sculptured work still remaining in portions of the walling. Two good doorways in the nave aisle will be noticed; that to the west, Norman in style, and that formerly leading into the eastern alley, of Early English work. From the cloister-court, the western transept, together with the southern tower and spire of the west front, form a peculiarly effective group. The Early English turrets are extremely elegant, and are evidently by the same architect who designed the north-western tower. The appearance of the original end of the nave, before the construction of the three great western arches, can here be clearly imagined.

As we look at the Central Tower, rising but one storey above the high roofs, we cannot but regret that the obligation of rebuilding it so recently, in consequence of the settlement of the great arches, was not taken advantage

PETERBOROUGH CATHEDRAL :
TRANSEPT AND TOWER, SOUTH.



PETERBOROUGH CATHEDRAL: NAVE TO EAST

of to construct a much more lofty tower, which would have been in better proportion to the great size of the cathedral. It is said that it was by the late Archbishop Benson's advice that the new tower was not made higher than the original one ; but it is a great pity that, on a purely architectural point like this, the advice of a competent architect was not asked and followed. Perhaps it is not yet too late to add to the present structure another storey, so as to make this central feature a loftier and more worthy finish to this noble building, a tower that should vie with those of Canterbury, Durham, or Gloucester. As the piers were rebuilt from the foundations, there would be no risk in building a lofty tower upon them or a lower tower with a spire.

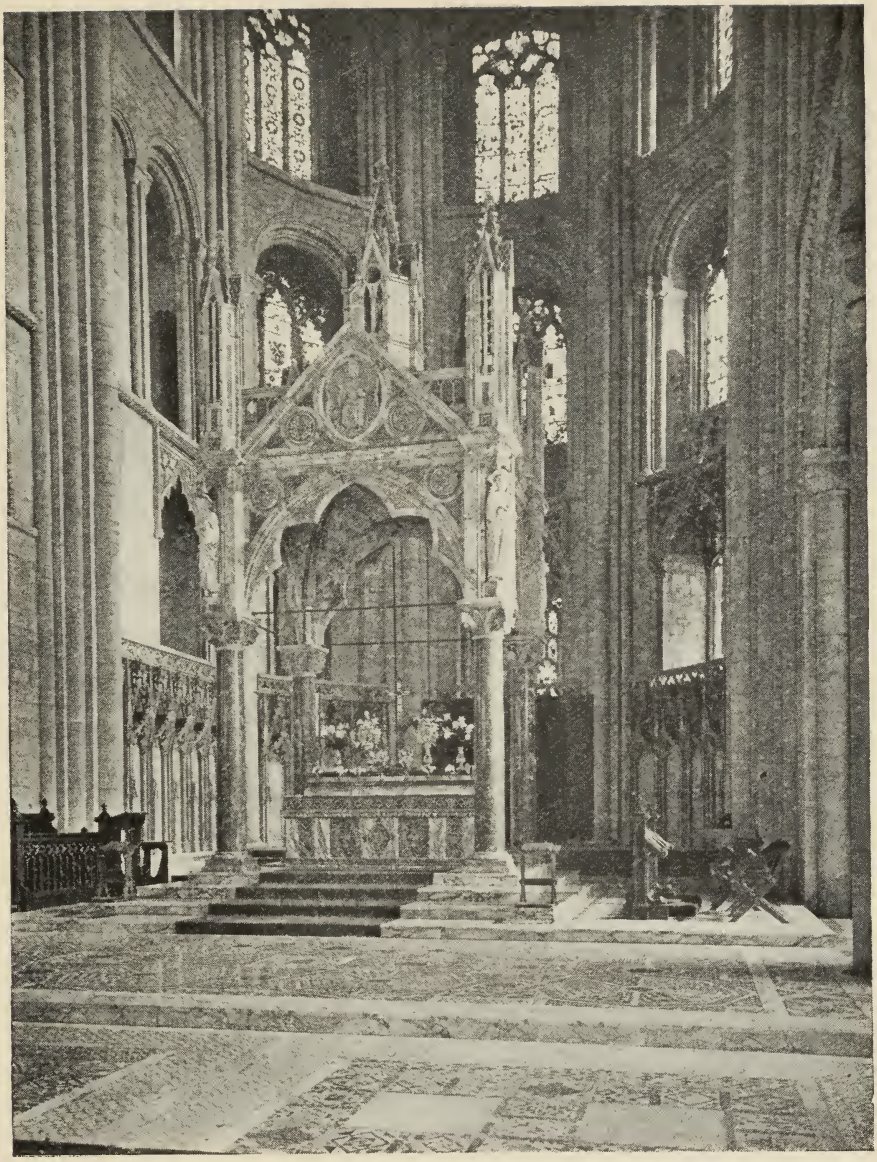
Entering this grand church by the western door, to examine the interior, we see the long perspective of the Norman nave of eleven bays, with the triforium about two-thirds the height of the principal arcade which supports it. The main arches are well moulded, the capitals being cushion-shaped ; the vaulting shafts rise direct from the flooring, and support, not a stone vault, but a coved wooden ceiling which is richly carved with zigzag and other ornamentation. The triforium arches are sub-divided by smaller arches with a central shaft ; and the architecture increases in richness of detail and ornament as we go eastward. The whole has a very noble and satisfactory effect ; and the large windows inserted in the aisles, together with the row of windows in the triforium, give a marked brightness and cheerfulness to the cathedral.

Owing to the removal of the old screen surmounted by the organ, the whole length of the interior is seen, broken only by the backs of the three stalls on each side, which are turned to face the east, and by the unfinished archway

into the ritual choir. This is brought into two bays of the nave, as was usual in many Norman churches. The time of the rebuilding of the central tower was utilized to reconstruct the organ and screen and the stalls, and we have here, in their rich carving, and canopies terminating in small spires, some of the most successful of modern Gothic work. A portrait statuette, in oak, of eminent churchmen and others connected with the abbey and the cathedral, occupies a niche in each canopy. All the stalls were the gift of generous contributors to the restoration of the cathedral. Beyond the transept, on the south of the choir, is the bishop's throne, which is also new work, and is a tall and elaborately carved structure. Here also we see the very rich pavement, resplendent in varied marbles, one of the finest examples of such work. But the most noticeable feature in the choir is the arched canopy or baldachino, supported on four polished marble shafts, which is erected over the Communion Table, although probably opinions will differ as to the beauty of the general design and its harmony with the architecture around it. It is certainly a very un-English feature in one of our cathedrals.

It will be seen that the roof of the choir is groined in oak at the sides, but the centre is a flat wooden ceiling, while the apse roof is quite flat, and its junction with the choir roof is rather curiously managed. The double row of windows lighting the apse give a bright appearance to the eastern end of the church.

The " New Building," as it is termed, which forms the eastern termination of the cathedral, is arranged in five bays, so as to keep the same breadth as the main structure, and its junction with the Norman apse has been effected with considerable skill. With its large windows and its



PETERBOROUGH CATHEDRAL:
BOLDERCHINO OR REREDOS.

PETERBOROUGH CATHEDRAL :
THE NEW BUILDING.

beautiful roof of fan-tracery, it presents a fine example of the very latest period of Gothic architecture.

As regards its *Historical Associations*, we recall that though this *church* of Peterborough is ancient, the *see* is comparatively modern, dating only from the year 1541. This was the church of one of the great abbeys of the Benedictine order, and at its dedication in 1237 (or 1238) the chief part in the ceremony was taken by Robert Grossetête, bishop of Lincoln, in whose vast diocese Peterborough was then included.

From here, as from other monastic centres, as Crowland and Ely, the early communities of monks set themselves to reclaim the fens, to drain off the waters, and to create oases of verdure and fertility in the midst of the marshy waste of the great level fenland. To Oliver St. John, Chief Justice in the time of the Commonwealth, was due the preservation of the church from destruction, since he obtained a grant of the building as a reward for his services in an embassy to Holland.

Here two queens found a resting-place: first, the ill-used Katherine of Aragon, who still rests in the south choir aisle; and then, for a few years only, the unfortunate Mary, Queen of Scots. A tablet on one of the piers marks the spot where she was laid after her execution at Fotheringhay; but, as is well known, her headless body was afterwards taken to Westminster by order of her son, James I., and deposited in Henry VIIth's Chapel among the remains of English kings and queens.

Peterborough Cathedral is singularly deficient in striking monuments; but there are six recumbent effigies of abbots, which are very good examples of their style, four being probably of the thirteenth century, one late in

ELY CATHEDRAL : NORTH WEST.

the twelfth century, and the last, probably, a figure of the last abbot and first bishop. In the north transept, below the floor level, there are several richly ornamented stone coffin lids of undoubted Saxon date. These were discovered in 1888, and are adorned with the interlacing work and other carving, deeply cut, which are characteristic of that period. A fine altar-tomb, with effigy of Archbishop Magee, has been erected in the south choir aisle.

The list of Bishops of Peterborough includes the names of Thomas White, one of the seven bishops committed to the Tower, and also one of seven deprived of their sees as non-jurors; of White Kennett, an eminent antiquarian and writer; of George Davys, preceptor to Queen Victoria; of Dr. Magee, the well-known preacher, afterwards translated to York; and of Dr. Mandell Creighton, the eminent historian and scholar, afterwards translated to London.

In the Minster precincts are several ancient buildings of considerable interest, including gateways, ruins of the Infirmary, and archways leading into the Cloister-court.

ARCHITECTURAL STYLE AND DATES OF THE PRINCIPAL PORTIONS OF PETERBOROUGH CATHEDRAL.

Nave, Transepts and Choir	Norman	1118–1198
Western Transept	Early English ..	1193–1210
West Front	Ditto	1214–1238
Central Tower (original one)	Decorated ..	1325–1350
West Porch	Perpendicular ..	1390–1400 (?)
New Building, East End	Ditto	1438–1500 (?)
Central Tower (present one)	Modern	1884–1886

8—ELY CATHEDRAL

An hour or two's journey east from Peterborough will bring us across the great level to another of the East Anglian cathedrals, the vast church of Ely.

As more than one writer has remarked, Ely has a character all its own, and is like nothing else among our English cathedrals. Built on a low hill which rises only 70 or 80 feet above the surrounding country, this is yet a sufficient height, compared with the dead level of the fen-land all around it, to give the minster a dignity of position which reminds one of Lincoln, although it is really of considerably lower elevation. Not from its position alone, however, does Ely stand out conspicuous for many miles in every direction; it is also unique in the arrangement of its towers. Here alone is a vast single western tower, and here alone is a central octagon lantern instead of the usual square tower at the junction of the cross. With these features, in addition to the long and lofty roofs of nave and choir, the whole outline of Ely is most striking; it is a new sensation to see it for the first time from the main line of the Great Eastern Railway.

Leaving the station, a quarter of an hour's walk, by an easy ascent, through the quiet little "city" (if it can be properly called so, for it has less than 7,000 inhabitants) brings us to the top of the hill, the great western tower growing, minute by minute, vaster and more imposing. Before us, as we approach the cathedral, is the southern gable of the western transept, a very fine example of Transition Norman, with storey after storey of round and pointed windows and arcades, with large turrets—almost towers—at the angles. Moving further on, we come in front of the great Tower, mostly in the same style as the Transept, but on which, with astonishing daring, the architects of the thirteenth century piled another storey, of octagon shape, with turrets at the four angles. And now we see that this western front is incomplete, from the

ELY CATHEDRAL : SOUTH WEST.

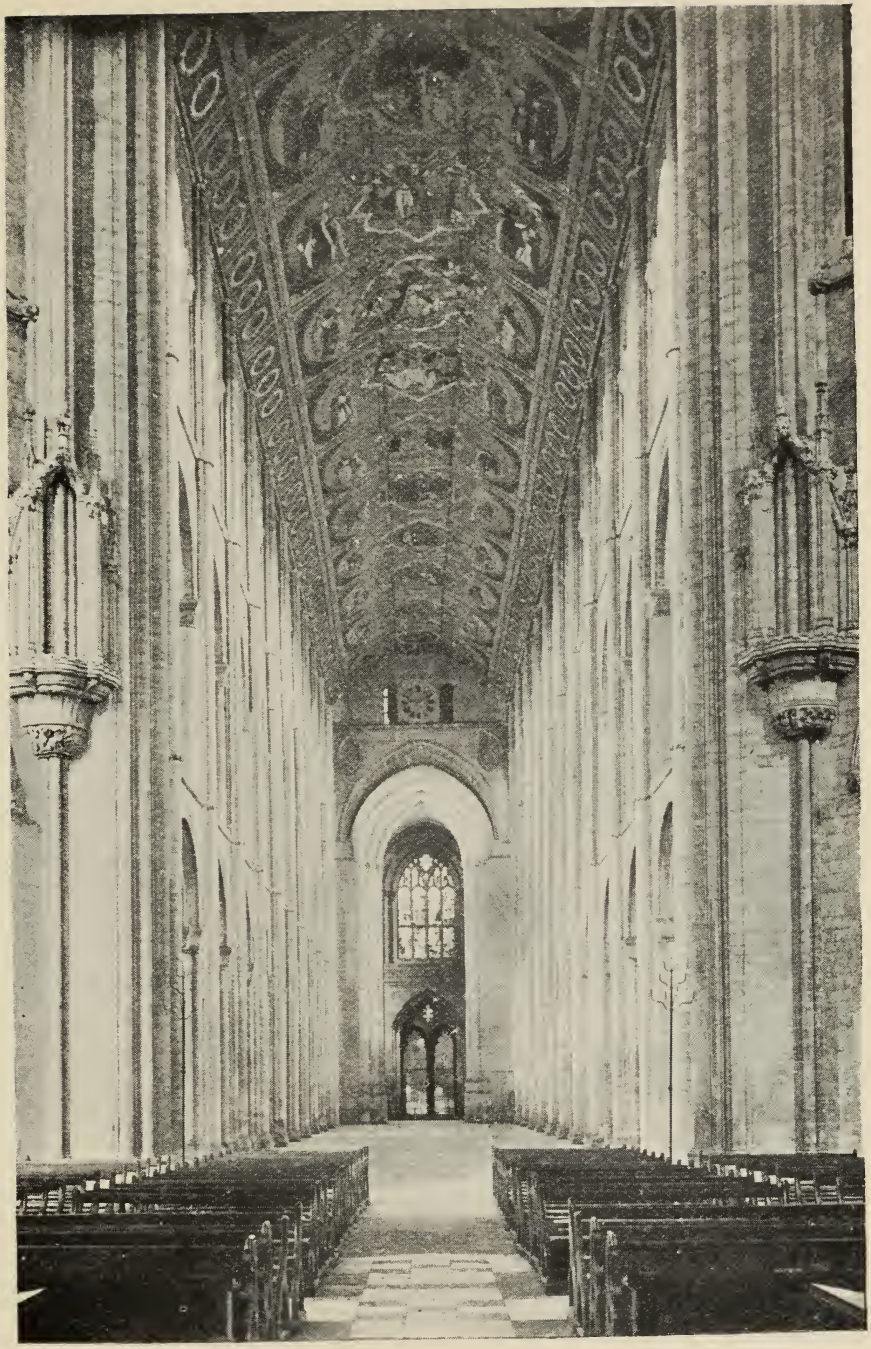
ELY CATHEDRAL : CHOIR TO WEST.

collapse of the north transept, of which only a few fragments remain. We cannot help wishing that some wealthy lover of Gothic architecture would rebuild this missing transept, and so complete what would then be one of the grandest and most original of all our cathedral west fronts. But even in its imperfect state this front is wonderfully impressive, and as there is a good open space to the west, the magnificent tower and the transept can be seen from a variety of points, all giving striking and picturesque views of the cathedral.

Passing along the North side of the building, we note the great length of the Norman nave, with transepts of the same style; and here we gain a good view of the most original feature of the cathedral, the Central Octagon. This is no part of the first design of the church, but owes its origin to a happy accident, as indeed was the case with many of the distinguishing features of other English cathedrals. It came about in this wise: the Norman builders, though clever and bold architects, were but indifferent engineers, and, to say the truth, there was often no little "jerry building" in their work. This naturally led to the collapse of parts of their structures, especially the piers of their central towers, where, of all places, good and honest work is imperative to hold up several hundred tons' weight of tower in mid-air. Some of these towers have, almost by a miracle, remained to the present day, but only owing to bold and effective treatment, as at St. Albans and St. David's; while at other places, as at Chichester and Peterborough, they have given way. As in many other Norman churches, Ely central tower also came down in ruin, but there happened to be, by a happy chance at the time (1322), an architect of exceptional ability

living in the monastery, in the person of the prior, Alan de Walsingham. With true genius for striking effect, he determined to rebuild the centre, not again in the humdrum fashion of square tower, but by cutting off the angles to make a vast octagon, thus giving space, light, and airiness just where it would be most effective for the interior. We see here the square stone base of the octagon with the corners cut off, in which are large and handsome traceried windows, surmounted by rich pinnacles and parapets ; and above this structure is the octagon proper, built of wood covered with lead, and finished off with angular turrets. Enormous balks of timber were required for the eight angles, but these were somehow obtained, and we have before us the result of this bold experiment in cathedral architecture. But the glory of the octagon is its interior, as we shall presently see.

But what is this large building parallel with the choir, looking like a good-sized church alongside the cathedral ? This is an outcome of that outburst of Mariolatry which marked the fourteenth century, and which led to building enlarged lady chapels in so many cathedral and abbey churches. There was no room for further extension of the building to the east, and so the architect constructed the Lady Chapel to the north of the choir. Except that its roof is too flat, it is a very good specimen of Decorated Gothic, and is used as a parish church; but here, again, its great beauty is internal. Proceeding to the extreme east end of the main building, we find that this part of the cathedral has the typical English termination, a wall rising to the full height of the building and pierced by a double tier of lancet windows, which form one of the most charming compositions of the Early English period. There is nothing finer at



ELY CATHEDRAL: NAVE.

ELY CATHEDRAL : BISHOP WEST'S CHAPEL.

Salisbury or at Beverley. It is unfortunate, however, that this fine front is still incomplete, since it wants one of the turrets or pinnacles on the north side of the main gable. From the east end a fine effect is produced by the stately row of beautiful pinnacles which crown the buttresses of the choir aisles. And it is very satisfactory to see that restoration has here been most conservative, so that the greater portion of the original stonework remains untouched, except by time, and retains that venerable, grey, and ancient appearance to which no modern building can possibly lay claim.

And now let us see the Interior of the church. From the west door the first view of the nave, with its round arches, reminds us of Peterborough, for the proportions are nearly the same. But looking upward, we find the ceiling has an artistic finish wanting in the other cathedral, for the coved boarding has been elaborately painted, within the last fifty years, by the skill and taste of two gentlemen, Mr. Gambier Parry and Mr. Styleman Le Strange, and shows a series of large paintings, one in each bay, of the patriarchs and kings of the Old Testament, as well as the prophets on each side. These are enclosed in a bordering of conventionalized foliage, and the effect of the whole is certainly very satisfactory. Passing along the twelve bays of the nave, we come to the central Octagon, and here we are struck with admiration at the genius which produced such an effect of height, of expanse, and of light. The groined spandrels of the eight piers carry the eye up to the lantern crowning all, leaving an impression of combined structural skill and architectural beauty, such as we can hardly find anywhere else.

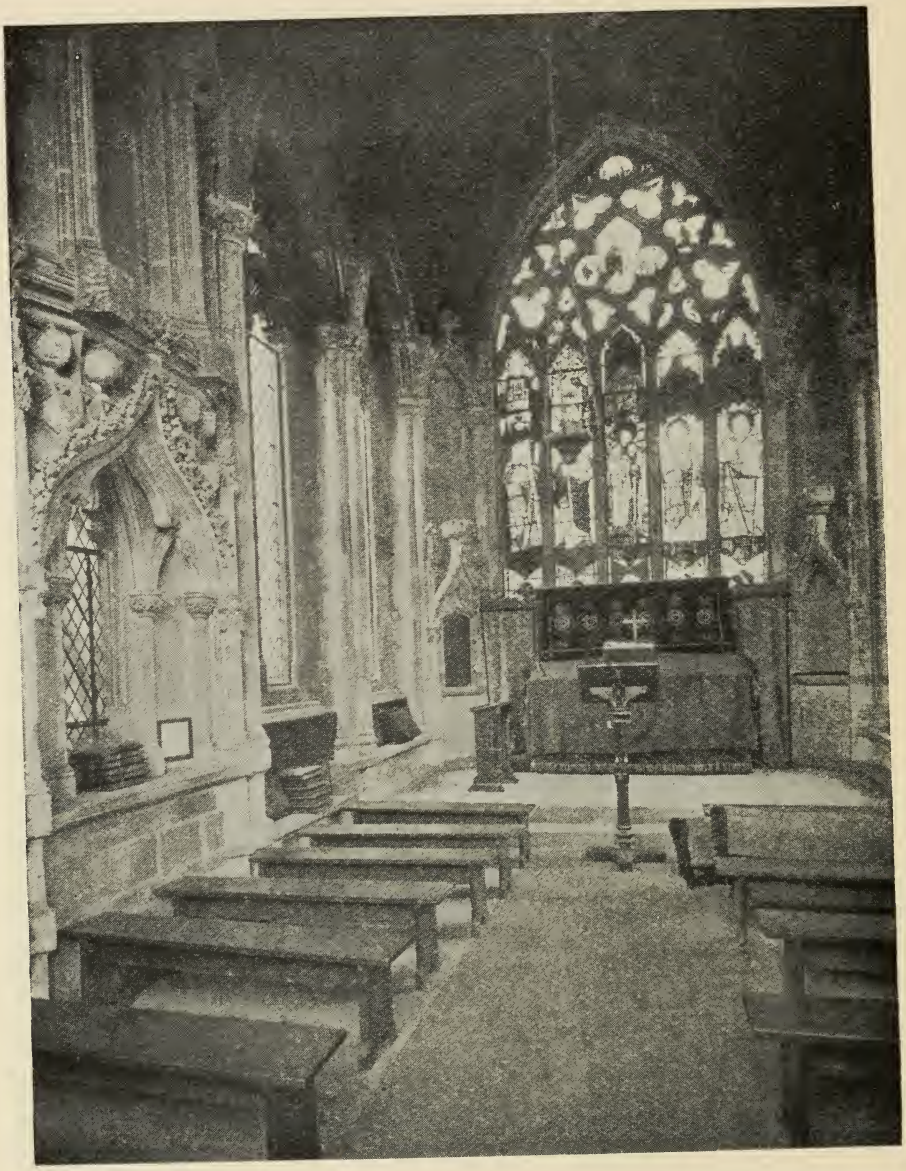
But the octagon is only the beginning of the glories of the interior of Ely. The Norman choir was partly destroyed by the fall of the tower, and was, therefore, reconstructed at a later period, and we have in the Decorated choir, and the Early English presbytery beyond, one of the most lovely combinations that can be conceived. The proportions of the piers, with their clustered shafts, of which most are of Purbeck marble, and of the richly moulded arches, are as nearly perfect as is possible ; and all this architectural beauty is completed by the elaborately carved stalls and entrance screen, and the reredos of alabaster and marbles, with its delicate arcading, niches, and statuettes, one of Sir G. G. Scott's most successful designs. There is hardly anything to be found elsewhere to surpass the octagon, choir, and presbytery of Ely Cathedral. It will be noticed, even by a casual observer, that the westernmost bays of the choir are Decorated in style, and, therefore, later in date than the presbytery eastward of them ; and it will be seen that in some of them the triforium arches are filled with beautiful tracery, and are glazed, so as to form a lower tier of windows.

We have no space in which to do more than mention other beautiful features of the interior. The carving of Bishop Alcock's and Bishop West's chapels, in which the whole walls are encrusted with the most elaborate niches and canopy work, is quite indescribable, and only several photographs can give an adequate idea of it. Even finer still, because of earlier date and in purer taste, is the arcading of the Lady Chapel, where the wealth and variety of design and workmanship is truly marvellous, notwithstanding the cruel mutilation to which it was subjected in the sixteenth century.

ELY CATHEDRAL: NAVE TO EAST.

ELY CATHEDRAL: PRIOR'S DOOR.

ELY CATHEDRAL : CHOIR TO EAST.



ELY CATHEDRAL: PRIOR CRANDEN'S CHAPEL.

The famous monastery of Ely had a remarkable origin. Founded by a Saxon queen, who left her husband to follow a monastic life, it was for many years a nunnery ; and here she, and other noble and royal ladies, served God in the way they thought most pleasing to Him. The adventures of St. Etheldreda, her deliverances, the supposed miracles wrought on her behalf, and her friendship with Bishop Wilfrid of York are quaintly recorded in eight large stone corbels which support the groining shafts of the octagon. But the nunnery subsequently became a monastery, and the monks here were not behind their companions in the earlier and purer age of monasticism in the civilizing work which they did in reclaiming the marshes, and making the Isle of Ely an oasis of fertility in the midst of the great fen-land.

Later on, we find Ely and its neighbourhood forming a stronghold for the Saxon inhabitants against the Normans, and it is rich in memories of Hereward the Wake and his companions in the gallant, though ineffectual, struggle they made to arrest the march of the invaders. Subsequently, there seems to have been, for centuries, little to disturb the mediæval calm of the city, or to alter " the even tenor of its way." Like Wells, in the south-west, it has kept largely outside modern changes, and still retains much of its monastic quiet—an ideal place for study and contemplation, " far from the madding crowd," and from all the rush and hurry of life in this twentieth century.

ARCHITECTURAL STYLE AND DATES OF THE PRINCIPAL PORTIONS OF ELY CATHEDRAL.

Nave and Transepts	Norman	1081–1170
S.W. Transept and main portion of W. Tower	Transition ..	1175–1195 (?)

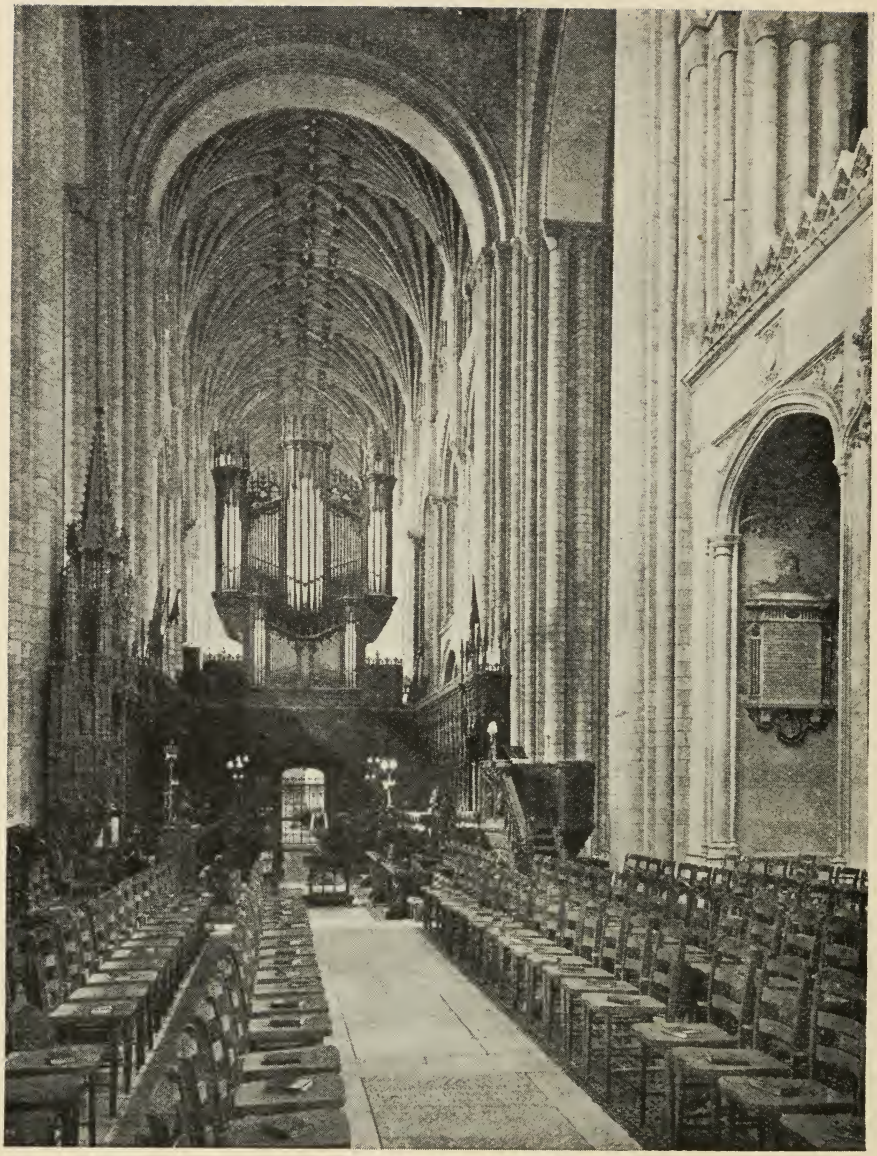
Galilee Porch	Early English	1198–1215
East End and Presbytery	Ditto	1235–1254
Choir	Decorated	1316–1337
Octagon, Lantern, and Lady Chapel	Ditto	1322–1342
Upper Octagon stage of Tower	Ditto	1380 (?)
Bp. Alcock's Chapel	Perpendicular	1488
Bp. West's Chapel	Renaissance	1533

9—NORWICH CATHEDRAL

ANOTHER hour or two's ride still further eastward bring us to a place very different from sleepy little Ely, namely, the busy provincial city of Norwich, with its manufactories and its twenty to thirty parish churches, the capital of East Anglia.

The tall spire of the cathedral is a landmark for miles around over the pleasant, undulating county of Norfolk. But, owing to the rather low position of the building, the body of the church is not so prominent from a distance as its height would otherwise make it. From the broad street west of the precincts, access is gained to the Close, if it can be so termed, by two fine gateways, which are in a line, but at some little distance one from the other, and connected by several old houses. The southernmost of these gates has a good deal of flint-work arranged in panels in a sort of framing of stonework or tracery, a kind of masonry very common in Norfolk and Suffolk. The northernmost gateway is a very ornate one, with a wide and lofty pointed archway, and small statues in the large hollows between the mouldings; the semi-octagonal buttresses flanking it being capped by large sitting statues. This is known as the Erpingham Gateway, from its builder, Sir Thomas Erpingham. Entering the precincts by this gateway, we are only

NORWICH CATHEDRAL: SOUTH EAST.



NORWICH CATHEDRAL : CHOIR TO WEST.

a short distance from the west front of the cathedral, and we find that we have another long Norman nave and transepts of the same date; the round-headed windows of the original building being often replaced, as at Peterborough and Ely, by larger traceried windows of a much later period. But it is disappointing to find that the cathedral is very much shut in by other buildings, so that it is difficult to get to any portion of its northern side, while the Cloister-court also encloses the nave to the south. The west front, the south transept, and the south side of the choir are the only parts of the church accessible from the street. We have here no greensward or fine trees to form a verdant setting for the grey walls, as is the case in so many cathedrals; and the houses of the dignitaries abutting on it seem to forbid any close examination of a large portion of the exterior.

The West Front, which has been altered more than once, and is much restored, is the least satisfactory feature of the building. It retains, at the sides, some of the original Norman work, the side doors, arcading, and windows being of that style, as well as the shafted main buttresses. The centre is almost all Perpendicular in date, the space being nearly filled up above the doorway by a huge window. At the angles of the front, the buttresses are finished by large octagonal turrets with pyramidal heads; and we think that the removal of the turrets, which, until recent years, terminated the buttresses on each side of the main gable, was a mistake, and injures the effect of the whole.

On the south side of the nave is the Cloister-court, which is of very large dimensions, and retains its four alleys of eleven bays each uninjured. These alleys are of different dates and styles, from Early Decorated to Perpendicular,

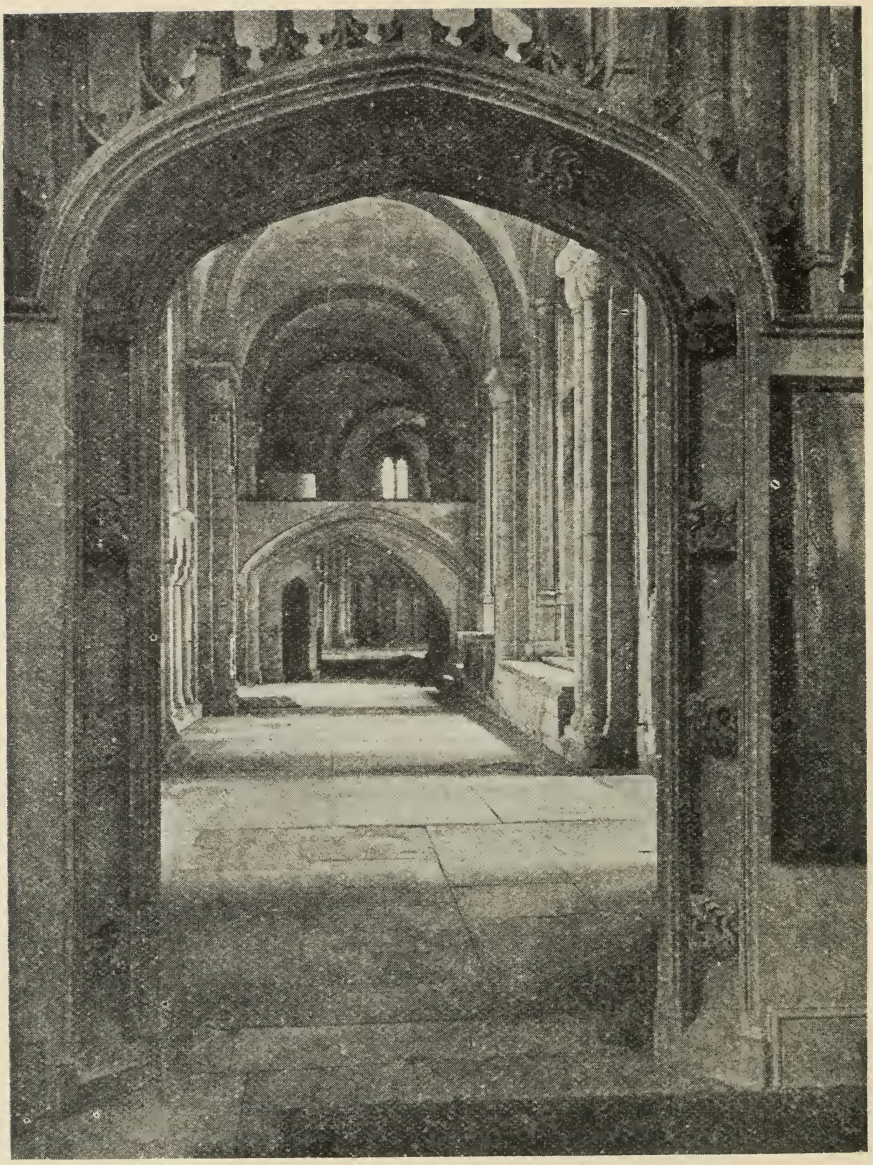
and present an interesting and complex example of the way in which Gothic architecture was developed throughout the one hundred and thirty-three years which elapsed during their erection (1297–1430). The effect of the whole is nevertheless very harmonious. On three sides of the square there is an upper storey, which formed chambers for the monks. The vaulted roofs are good examples of such work; and the two doors leading into the nave, known respectively as the Prior's Door and the Monks' Door, are fine specimens of the Early Decorated and the Perpendicular styles.

The Chapter-house, which formerly stood to the east of the eastern alley of the cloisters, has long ago been destroyed. It was an oblong building with a semi-octagonal apse; and, judging from fragments of stone lately discovered, appears to have been Early English in style.

From the southern alley of the cloisters we obtain a good view of the cathedral, and are struck with the great length of the nave, 250 feet, only exceeded by that of St. Albans. Over the northern walk of the cloister, the main walling of the nave presents a perplexing series of arcading and windows, the original Norman work being cut away in two bays for later traceried windows, with flat segmental arches, the aisle wall being raised by another stage, with large and somewhat similar windows. As we shall see in the interior, the triforium is, in consequence, not a cavern-like dark space, but is well lighted by these later insertions.

The fine Central Tower is also of Norman workmanship, and is of unusual height and ornate character, one of the few central towers of its size which have stood for 800 to 900 years. This noble structure has also borne for 440 years

NORWICH CATHEDRAL, WEST.



NORWICH CATHEDRAL: TO NORTH AMBULATORY.

the lofty spire, reaching the elevation of 314 feet, which is, however, 90 feet less than that of Salisbury. The whole forms a graceful composition, binding together the 400 feet length of the building in a very satisfactory manner. The tower is remarkable for its curious and unique ornamentation; for, besides the rows of arcading with window openings, and a series of interlacing semi-circular arches, the uppermost stage is occupied by a double row of circular openings in each face of the tower, the uppermost row being pierced for windows. The angular turrets are of Norman work, rising some feet above the parapet, but they are finished with spirelets of the same style and date as the spire itself.

The Transepts are without aisles, and retain the Norman work, with but little additions or alterations of later date, and convey an effect of considerable height and dignity. The main gables are flanked with massive and lofty square turrets, with pyramidal heads.

Unlike Ely, Norwich Cathedral retains its Norman Choir, which is longer than usual, and also its semi-circular apse, that, combined with the apses of some of the radiating chapels, makes a very picturesque grouping of rounded forms. Here we see, what will be still more noticeable in the interior, viz., how the architects of the fourteenth century have worked, by raising the clerestory, and putting a series of large, traceried windows in place of the narrow round-headed ones of the original design. So that, while devoid of any feature of grandeur, except the soaring tower and spire, the exterior of Norwich Cathedral presents much that is curious and interesting to the antiquary and the architect. It will be noticed that the pinnacles round the apse consist of sitting figures, just

like those we have seen in the late addition at the east end of Peterborough Cathedral.

Our first glimpse of the Interior of the building, looking from the great west doorway, gives us much the same kind of vista in the nave as those we have already seen in the other two eastern cathedrals; but the proportions of the main arcade and the triforium are different, since the triforium arches are as nearly as possible of the same size and proportion as the main arches below them; and the whole appears less spacious than is the case with the naves of Ely and Peterborough, though this at the same time gives the effect of great height. Norwich nave has, however, this advantage over the other two cathedrals, in that it, as well as the whole length of the church, is beautifully groined in stone, the Norman work being all crowned by this truly Gothic finish to the interior of a church. This lierne vaulting is very fine and richly moulded, with numerous ribs; it dates from the year 1446, and was the work of Bishop Walter Lyhart. The carved bosses, 328 in number, are worthy of careful examination with an opera-glass; they have been fully described in a book by Dean Goulburn (1876). They comprise representations of a large number of incidents taken from Old and New Testament history.

The Nave and Transepts present excellent examples of Norman work, and have fully that aspect of sturdy solidity and endurance which is so characteristic of the style. The fourteen bays of the nave give the impression of great length.

In the Choir, the height, as we have just seen in our walk round the exterior, is greatly enhanced by the original clerestory being replaced by large traceried windows, which light up the choir and give much brightness to the

apse. It was a most happy inspiration of the architects of the fourteenth century.

It will be noticed that the arches of the main arcade of the Presbytery (or structural choir) have been transformed from their original semi-circular shape and replaced by four-centred flattened arches of the Perpendicular period (1472–1499). Above them are the lofty Norman triforium arches, and these, again, are crowned by the large Late Decorated traceried windows of the clerestory, as above mentioned—three different styles of architecture superimposed, and the oldest in the middle ! The stalls, sixty-two in number, are good specimens of fifteenth century work ; they do not, however, rise into spires, as is usual, but are finished by a horizontal cornice, with a rich cresting of large square leaves. Norwich Cathedral retains, like York, Lincoln, and a few others, its organ surmounting a stone screen, thus making a very definite division between nave and choir. Of this screen only the lower portion is ancient, the upper part with the overhanging vaulting having been added in the year 1833.

At the junction of the nave and transepts, the tower is open for some distance up its interior, and here the beautiful Norman arcading will be noticed. The preservation of this tower for so many centuries is a proof that some of the architects of that early period were also skilled engineers as well as accomplished artists.

Few mediæval monuments remain in this cathedral, but there is a richly carved canopy to the chantry and altar-tomb of Bishop Goldwell in the second bay of the south side of the choir. The Norman chapels which surround the apse are curious, from their plan, portions of a double circle. These are now only two in number, the easternmost, or

Lady Chapel, having been destroyed. There is also a remarkable chapel in the shape of a broad stone bridge, which spans the north choir aisle at its junction with the ambulatory of the apse.

As regards *Historical Associations*, Norwich Cathedral cannot boast much of interest. Its founder, Herbert de Losinga, was the most eminent of its early bishops; although he gained the see by simony, he seems to have sincerely repented, and to have atoned for his disgraceful entry into office, by earnestness and zeal in the discharge of his episcopal duties. His great church formed, during the mediæval period, the centre of East Anglian Christianity, for Norwich was then the second city in the kingdom. During the episcopate of de Losinga's successor occurred the supposed martyrdom of a local saint, William of Norwich, the hero of one of those many mediæval stories in which the Jews were falsely accused of killing and torturing Christian boys; the real object of such fictions being that the superstitious populace might kill and rob with impunity the unfortunate and despised Israelites. For four years (1222–1226) the Italian, Pandulph, who had been sent by Pope Innocent III. to humble King John, was bishop of this see. In 1278 Edward I. and his queen were present at the re-dedication of the cathedral, after its desecration by a siege and bloodshed during a quarrel between the monks and the townspeople of Norwich.

But while the cathedral itself is not rich in historical interest, there is much worthy of remembrance in the history of the diocese and the surrounding country. In all the stirring religious movements it has borne a part, at one period being the scene of persecution, while, later on, the persecuted from other countries found a refuge here.

NORWICH CATHEDRAL:
NORTH AMBULATORY AND BRIDGE.

Here Sawtre, White, and Bilney were burnt as heretics; while here, also, the Hollanders, fleeing from Alva's cruelties in the Low Countries, found "freedom to worship God."

Of later bishops, the most eminent was Joseph Hall (1641–1656), the celebrated preacher and writer. Bishop William Lloyd (1685–1691) became a nonjuror, and was deprived of his see for refusing to take the oath of allegiance to King William III.

Sir Thomas Erpingham, who built the fine entrance gateway to the Close, which is called after his name, commanded the archers at Agincourt in 1415, and is referred to by Shakespeare, in his play of Henry V., as "a knight grown grey with age and honour." He was buried in the choir, on the north side. It is said by some writers that the gateway was built as a penance for his favouring Lollardism; but this is very uncertain. Both this gateway and St. Ethelbert's Gate, as well as the Gate-house of the Bishop's Palace, are fine examples of flint-work construction with stone tracery and panelling.

ARCHITECTURAL STYLE AND DATE OF THE PRINCIPAL PORTIONS OF NORWICH CATHEDRAL.

Choir, Transepts, part of Nave, lower storey of Tower	Norman	1096–1119
Principal part of Nave, and upper part of Tower	Ditto	1121–1145
Lady Chapel (destroyed)	Early Decorated	1245–1257
Cloisters	Decorated and Perpendicular	1297–1430
Clerestory	Transition to Perpendicular	1355–1369
West front (portions of)	Perpendicular	1426–1436
Vaulting of Choir and Nave, Spire	Ditto	1446–1472
Main Arcade of Choir	Ditto	1472–1499

CHAPTER SIX

The North-Western Cathedrals

Chester, Manchester, and Liverpool

10—CHESTER CATHEDRAL

THE quaint old city of Chester is well known for its "Rows" or covered ways in front of the shops along its main streets, as well as from the ancient walls and picturesque towers which surround it. But its cathedral, though not of the first rank, is the most prominent object in the city, and from the walls some of the best views of the building as a whole can be obtained. From such points we see that we have here a church of quite unique plan, the southern transept being of unusual dimensions, in fact, of five bays, with eastern and western aisles ; it is indeed as large as the choir, and nearly as large as the nave, while the northern transept is very small, little over an eighth the area of the southern one. Closer inspection shows us that on the south side, very little remains of the original walling, and not much of it anywhere else ; the cathedral, indeed, is very much like a new building ; but the reason and justification of this drastic renovation is that the church was built of the soft red sandstone of the neighbourhood, which, in the course of centuries, weathers so much that the building formerly had the aspect of a ruin, very few traces remaining of its original carving, and hardly a vestige of pinnacles and like adornments. Such was its condition in the writer's recollection 50 years

ago, and therefore, unless the building had been allowed to crumble away altogether, restoration had become a necessity.

The West Front of Chester has little to interest us, since it has no beauty of proportion or detail, except the square-headed and four-centred arch of the chief doorway, one of the few portions which remain of the original work. Besides, it is unfortunate that school buildings have been joined directly on to the church, at the north side. A very large window, of Perpendicular date, occupies the main part of the front. Had the original design been carried out, something much more dignified would have presented itself here, for the base stories of two towers still exist, the southern one being of large proportions.

Turning to the South side of the cathedral, we see that the tower, on the lines here begun, would have been a noble structure, a large window and elaborate tracery with canopied niches adorning its first stage, which rises a few feet above the aisle roofs. Next to the tower base comes a very richly decorated porch, with angle pinnacles, pierced battlements and other carving, there being a parvise chamber over the flat-arched doorway. Here we see that the aisles and clerestory of both nave and transept are filled with large traceried windows, chiefly of Perpendicular date, but some—in the nave aisles—of varied Decorated design. Massive pinnacles and flying-buttresses give a very substantial and handsome appearance to these parts of the cathedral.

The South Front of this great transept must have originally been, as old prints show, of very rich and elaborate design, but it was unfortunately rebuilt, or recased, at a time when little was known of Gothic detail, and it is,

CHESTER CATHEDRAL: WEST FRONT.

CHESTER CATHEDRAL: CHOIR, LOOKING WEST.

therefore, in its present condition, very unsatisfactory. A large window, of good design, has, however, been inserted, as one step towards an improvement. At one angle of the transept, viz., the southern end of the western aisle, a fragment of the old building, which was somewhat less weathered than the remainder, is left untouched by the restorer ; and here the ravages made by time on the walling and carving can be seen. At the other angle of the transept will be noticed several new corbels for the niches ; and here the sculptor has appropriately embodied in stone some leading incidents of the time when he was using his chisel. Here is the head of Mr. Gladstone, pen in mouth, overturning an old church—with reference to his Vatican pamphlet ; and in another, Mr. Disraeli is defending a crown against Dr. Kenealy.

The best view of the cathedral is obtained from a point to the south-east, where, again, the size of the south transept is very striking ; and the effect of the large canopied windows, flying-buttresses, and massive pinnacles is excellent. From here, too, we see the central tower and the beautiful Early English Lady Chapel. Before speaking of these, however, we cannot but be struck by the curiously high-pitched roof of the apsidal termination of the choir aisle. Sir G. G. Scott affirmed that he found good authority for this, but, if so, it was certainly a strange freak of the mediæval architects.

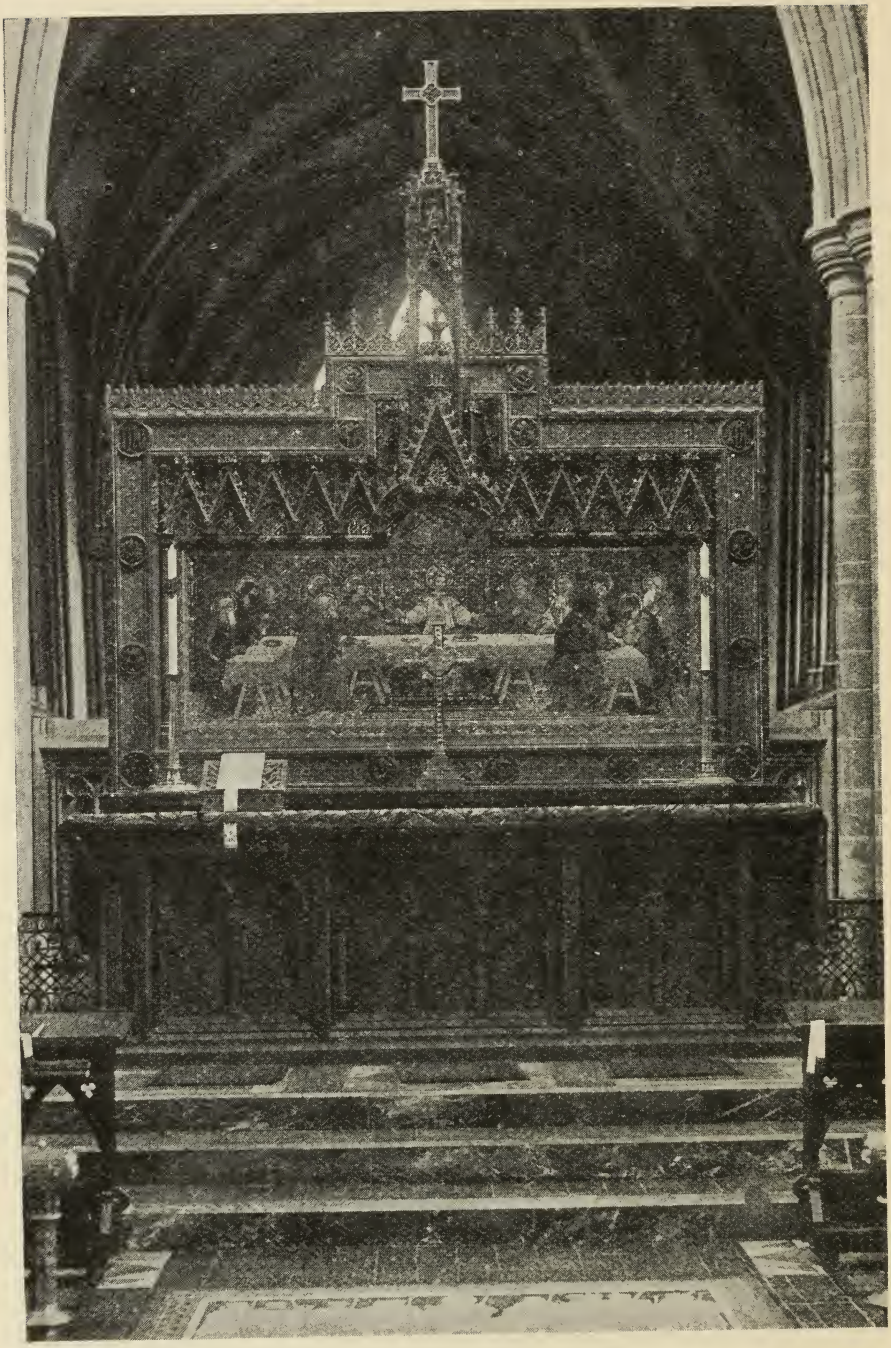
The Tower, formerly a rude mass of crumbling stone, has been transformed into a very handsome structure, with rich carving and arcading, open traceried battlements, and lofty octagonal turrets and small pinnacles. This appears to be an entirely original design by Sir G. G. Scott, who earnestly wished to crown it with an elaborate

spire, a project which would certainly have added much to the beauty of the building. Unfortunately, this design has not been carried into effect. From this point also we see the graceful proportions of the Lady Chapel, which, although probably a fair reproduction of its original design, is utterly different from what it was 40 years ago. Triplets of lancet windows are arranged under one large arch in each of the three bays, while a group of five lancets fills the east front. Large turrets at the end of the main structure and of the chapel give a rich finish to the eastern portions of the cathedral.

The Northern side of the church is largely shut in by buildings, for there are extensive remains of the Benedictine convent. North of the choir is the Chapter-house, oblong in plan and of Early English date, with its lancet windows. Here also we see the small north transept, a large Perpendicular window being its principal feature. North of the nave is the cloister-square, of which the southern walk, adjoining the nave aisle, has been restored, while the other sides remain in picturesque decay. The whole structure is of late date, but it encloses several fine Norman doorways. Over the northern walk we see the windows of the Refectory. This building consists of a fine apartment 90 feet long, and in it there remains the stone pulpit, approached by a staircase in the wall, with Early English shafts and arches—from which the Scriptures and homilies were read to the brethren when seated at their repasts. Several other buildings remain, but our space does not allow of further notice of them.

The Interior of Chester Cathedral, as seen from the western door, is impressive and truly cathedral-like. The nave has six bays of well-proportioned columns and arches ;

CHESTER CATHEDRAL : NAVE, LOOKING WEST.



CHESTER CATHEDRAL : REREDOS.

but there is no proper triforium, a kind of continuation of the mullions of the large clerestory windows being made to occupy the space above the main arcade. Over this are the large Perpendicular windows we have noticed from the exterior. A roof groined in oak covers both nave and choir ; the choir is only partially hidden from view by the light screen, and the oak stalls are returned so as to face the east, with a small portion of the organ in the centre. The most noticeable and unique feature of the nave is the large marble mosaic pictures which cover the northern aisle wall. Owing to the cloisters abutting on the aisle, the windows here are small and high up, so that there is a large space left for decoration. The subjects are : Abraham, Moses, Samuel, and Elijah, a figure of these Old Testament saints occupying the centre of each panel, while on either side are important scenes in their history ; and over these are smaller figures of people with whom they came into contact. Although fault has been found, by some, with the want of brighter colours in these pictures, we think that they harmonize well with the ancient walls and arches of the building, and that we have here a valuable example of appropriate mural decoration for a large church.

Advancing to the Crossing, we notice the large open space of the southern transept, which looks like a great church in itself. It was, in fact, until the year 1880, the parish church of St. Oswald's. By throwing open this large area into the body of the cathedral, the latter has gained much in dignity and extent ; and it may be hoped that, before many years have passed, its walls will be occupied by some well-considered scheme of Scriptural illustration in mosaic, and its windows filled with appropriate glass. Turning towards the north, we see that the space between

the great tower arches and north transept is entirely filled with a large organ, which has a richly carved and decorated case designed by Sir G. G. Scott. This is supported by sixteen columns of rare marbles, the gift of the Duke of Westminster. Passing under the arches which these columns sustain, we find ourselves in the transept, a space of about 30 feet square. Here the most prominent object is an elaborate monument to Bishop Pearson, the well-known divine and expositor of the Creed. This is quite a recent erection, and was a joint gift of American and English admirers. A recumbent statue reposes on a richly carved base, and over it is a canopy of metal work, supported on slender shafts. On one of the walls, portions of the original Norman structure are visible, with an arcade of round-headed arches.

Passing, by the doorway under the small organ, through the light and elegant screen, we cannot fail to admire the elaborate and graceful tabernacle work of the choir stalls. These are surpassed in beauty by those of no other cathedral, and their slender spires and pinnacles form a miniature forest of carved oak. The greater of these are ancient, although some are modern additions, and all have been carefully restored. The misereres under the seats are well worth examination, from their curious illustrations of mediæval legends and customs. The episcopal throne is modern, and is designed so as to harmonize with the stall-work. The reredos is low and square in outline, and consists chiefly of a mosaic representing the Last Supper. Above it is seen the roof of the Lady Chapel, and the quintuple lancet window which terminates it. The Communion Table is composed of various kinds of wood from Palestine : oak from Bashan, cedar from Lebanon, and olive from the

CHESTER CATHEDRAL : CHAPTER-HOUSE.

CHESTER CATHEDRAL: CRYPT.

Mount of Olives ; the carving represents many of the plants of the Holy Land. On either side is a large ancient candelabrum of Italian *cinque-cento* work ; these are very fine examples of that style.

As regards the architecture of the Choir, the main arcades are much more beautiful than those of the nave. Over these is a graceful triforium of trefoil-headed arches, four in each bay ; and this again is surmounted by the large traceried windows of the clerestory. The roof is groined in oak, and is elaborately decorated with representations of the sixteen Prophets of the Old Testament ; while the twelve Apostles, and the four great doctors of the church, are seen in the marble mosaic of the pavement. The south aisle is very interesting from an archæological point of view ; and here are good mosaics as memorials to Thomas Brassey, the great contractor, and to his wife, the east end having been restored in memory of Mr. Brassey.

The Lady Chapel opens into the choir by a single arch, over which is a good window of Geometric tracery, filled with excellent modern glass. Compared with the eastern ends of many cathedrals, this arch and window form a rather poor termination to the building, and the view from the sacrarium westwards is by far the finer of the two. This chapel, after many changes and additions, has again become a uniform example of Early English, and is an excellent specimen of that style. Here also we find polychromatic decoration in the roof, and mosaics at the east end.

We have not yet, however, seen the interior of the Chapter-house ; this is approached from the eastern side of the cloister by a beautiful Early English archway, which opens into a square vestibule, of which the vaulted

roof is supported by singularly light and elegant columns. It will be noticed that these have no capitals, the moulded shafts being carried up uninterruptedly to the groining. The Chapter-house itself is of equally excellent design ; it is lighted by double lancet windows in each bay, and by a group of five somewhat singularly arched lancets at the east end. With its groined roof supported in graceful vaulting shafts, it forms a very beautiful apartment. It also serves as the cathedral library ; the bookcases, placed transversely, contain a large and valuable collection of books.

The Historical Associations of Chester Cathedral, as a cathedral, date only from 1541, when Henry VIII. decreed that the Abbey Church should become the seat of a bishop, although it is true that there had been a bishop of Chester in Norman times, and subsequently. His cathedral, however, was the collegiate church of St. John, and not that of St. Werbergh. This latter saint was a niece of another royal abbess, St. Ethedreda of Ely, who, being buried at Chester, gave her name to the abbey. The earliest existing portions of the church date from the first Norman abbots, Richard and William. From the proximity of Chester to Wales, it was natural that, during the wars in which the Welsh were subdued, the cathedral was often visited by royalty. Here, accordingly, Edward I. came during his long-continued struggle with Prince Llewellyn. Here also came Henry of Lancaster and Richard II., as his prisoner, in 1399 ; and here came Queen Margaret in 1459, and Henry VII., with his queen and his mother, in 1494.

But perhaps the most interesting historical facts connected with the cathedral were the performances of the "miracle plays," the precursors of our modern drama, which

were annually acted by the citizens during the Whitsun week, from the year 1447 and afterwards. In these plays, scenes from the Old and the New Testaments were acted, and attendance at them was considered a means of grace, a thousand days of pardon being granted by Pope Clement VII. to all who attended them peaceably. In the Reformation times, this cathedral, like others, was connected with the death of Protestant martyrs; George Marsh being imprisoned in one of the adjoining buildings before being burned at the stake.

Of the bishops of Chester, the most distinguished were Brian Walton (1660–1661), a most learned divine and compiler of a celebrated Polyglot Bible; John Wilkins (1668–1672), a man of great scientific attainments and a fellow of the Royal Society; John Pearson (1672–1686), whose name has been already mentioned; and, coming to our own day, William Stubbs (1884–1885), one of our foremost historians. One of the deans of Chester is equally worthy of remembrance with the bishops just mentioned viz., Dr. J. S. Howson, the learned author, together with Mr. Coneybeare, of the well-known and valuable work, *The Life and Epistles of St. Paul.* To Dean Howson's zeal and exertions was largely due the restoration of the cathedral; he is kept in memory by a simple monument over his grave in the cloister garth, and also by a brass in the north choir aisle. Another well-known writer, Charles Kingsley, was also connected with the cathedral as one of its canons. The see of Chester was formerly of immense extent, but since the creations of the sees of Manchester and Liverpool, it has been greatly reduced in size, and now includes only the county of which Chester is the capital.

ARCHITECTURAL STYLE AND DATES OF THE PRINCIPAL PORTIONS OF CHESTER CATHEDRAL.

N. Transept and Norman Chamber ..	Norman	1121–1140
Lady Chapel and Chapter-house ..	Early English ..	1190–1245 (?)
Refectory, and parts of Choir ..	Early Decorated	1245-1315 (?)
Nave, S. Transept, and Tower ..	Perpendicular ..	1470–1537

11—MANCHESTER CATHEDRAL

This example of the series of ancient buildings which we are visiting is, as regards its surroundings, in striking contrast to most of those we have already seen and shall yet see. While the majority of the cathedrals are in towns of small size, here we have a cathedral in the second, or third, largest city of England, in the midst, not of a shady Close and ancient structures, but of scores of smoky chimneys and humming cotton-mills, and very near one of the busiest railway stations in the world. Here also we have a building which was, and still is, a parish church, rather than a cathedral, both in ground plan and in general design.

As seen from its spacious churchyard, or from the railway viaduct, Manchester Cathedral presents to view a broad building, with numerous chapels, porches, and other irregularities of outline, and a handsome tower at the west end. But although much of the external work is richly carved and ornamented, the dense smoke of Manchester has given to all the exterior a sooty blackness, which greatly detracts from the beauty it would have in a purer air. From the tower, down to the crowded street which bounds the churchyard to the west, a large and handsome porch has recently been erected, but the excellent detail of the new work is rapidly acquiring the sombre hue of the older structure.

Examining the building more minutely, we see that its style is almost entirely of Perpendicular date, and that

MANCHESTER CATHEDRAL: FROM SOUTH.

MANCHESTER CATHEDRAL: CHOIR, WEST.

there is hardly anything remaining of the original work. Its most prominent feature is the Tower, which is excellent in outline and detail. It contains large belfry-windows in the uppermost stage, and has three pinnacles at each angle of the parapet. Numerous large chapels surround the main structure, both nave and choir, so that these, having been opened up to the other portions, now form a five-aisled church, the nave being considerably broader than it is long (114 feet and 86 feet). On the south side of the nave is a handsome modern porch, with good carving and a large chamber over it, a memorial to a Mr. Jas. Jardine. South of the choir, the conical roof of the small octagonal Chapter-house breaks the level lines of the parapets ; and, at the south-eastern angle, a projecting chapel is a memorial of the late Bishop Fraser. At the eastern end is a small Lady Chapel ; while the north side is varied by the projecting Ely chapel ; and another large and handsome modern porch, also a memorial structure, much like that to the south, gives access to the nave. Throughout the church the parapets of both clerestory and aisles are pierced and battlemented, and adorned with pinnacles ; and the windows, although all of the same style, are a good deal varied in their tracery ; but there is no grand or striking feature anywhere ; it is but a large parish church. New works of construction have lately been carried out in the shape of a larger Chapter-house and vestries, which hide much of the southern side of the church and spoil its general effect.

The Interior of the cathedral is more striking and satisfactory than the grimy exterior gives promise of, and although it is nowhere stone vaulted, nor has it the orthodox arrangement of triforium between the main arcade and the

clerestory, there is much to interest in the general effect, as well as in numerous separate portions, and in the good details. From its great width the building is somewhat dimly lighted, notwithstanding the numerous large windows ; but a still greater air of mystery is given by the large quantity of modern stained glass, and by the smoky atmosphere which enters from the outside. The writer remembers the cathedral at a time when there was hardly any stained glass in the building ; and the difference between past and present is shown by Hugh Miller's description of the church. He says :—

> " What first impresses as unusual is the blaze of light which fills the place. For the expected solemnity of an old ecclesiastical edifice, one finds the full glare of a modern assembly room ; the daylight streams in through numerous windows, mullioned with slender shafts of stone, curiously intertwined a-top, and plays amid tall slender columns and arches of graceful sweep, light and elegant as the expanding boughs of some lime or poplar grove."

The Nave is still a parish church, and is closely filled with seating ; and from its four rows of columns and arches, there is a great variety of vista as it is viewed from different points. Until a comparatively late period, the nave aisles were encumbered by great galleries, but these have all been removed, and additional space thrown into the main area by including the side chapels. There is a feature, not *now* very prominent, which greatly struck Hugh Miller when visiting Manchester sixty years ago. He says :—

> " The air of the place is gay, not solemn ; nor are the subjects of its numerous sculptures of a kind suited to deepen the impression. Not a few of the carvings which decorate every patch of wall are of the most ludicrous character. Rows of grotesque heads look down into the nave from the spandrels : some twist their features to one side of the face, some to the other ; some wink hard, as if exceedingly in joke ; some troll out their tongue ; some give expression to a lugubrious mirth, others to a ludicrous sorrow. In the choir, of

course, a still holier part of the edifice than the nave, the sculptor seems altogether to have let his imagination run riot. In one compartment there sits, with a birch over his shoulder, an old fox, engaged in teaching two cubs to read. In another, a respectable looking boar, standing on his hind legs, is playing on the bagpipes, while his hopeful family, four young pigs, are dancing to his music behind their trough. In yet another is a hare, contemplating with evident satisfaction a boiling pot, which contains a dog in a fair way of becoming tender. But in yet another, the designer seems to have lost sight of prudence and decorum altogether: the chief figure in the piece is a monkey administering extreme unction to a dying man, while a party of other monkeys are plundering the poor sufferer of his effects and gobbling up all his provisions."—*First Impressions of England and its People*, 8th ed., p. 38.

The main arcade of six bays has well-proportioned shafts and arches, with carved spandrels in the centre; but, having no stone vault to support, they look slim and slender compared with those of other cathedrals. Looking westward we see that the tower opens into the nave by a noble and lofty arch. All the roofs are flat and of timber; the central parts both of nave and choir are mostly ancient work, and have richly carved bosses and other ornamentation. An elaborately carved screen, with open tracery in the lower portions, divides the nave from the choir, and in the centre is the organ, which has a handsome case, in harmony with the general style of the building.

Passing through the screen into the Choir, we find a much more cathedral-like aspect than met us in the nave. Here is a small, though very fine, series of oak stalls, with rich tabernacle work and pinnacles, but finished by a level cornice supported on small flat arches. The stall-ends and misereres are all worthy of careful examination. Behind the Communion Table is an elaborately carved modern reredos, profusely gilt and painted, and not, we think, very much in harmony with the ancient work. The clerestory windows being all filled with stained glass, the

choir is now very dark. The bishop's throne is modern, and is designed to harmonize with the stalls, but is inferior to them in execution. The writer has a vivid recollection of the choir, as he remembers it about 50 years ago, when he often attended the evening service in the winter months. There was then hardly any stained glass, and he is inclined to regret some of the modern changes and additions that have been made. The choral service was, at that time, accompanied by a small organ on the south side; one made by the celebrated Father Smith, and of great sweetness of tone. The screen of the Lady Chapel is a rich piece of carving with canopies, and that separating the Jesus chapel from the choir aisle is also very good work of the sixteenth century. The entrance to the Chapter-house is equally excellent as a piece of stone carving.

The most notable monuments in the cathedral are a fine seated statue of Sir Humphrey Chetham, founder of the Hospital, or School and Library, to the north of the church; recumbent statues of Hugh Birley, M.P., and of Bishop Fraser; and an erect statue of Thomas Fleming. Several memorial brasses of interest also remain in different parts of the church. The writer well remembers taking a "rubbing" of one of these, a bishop in full pontificals, one of the Stanleys, on an altar-tomb in one of the chapels.

The Historical Associations of Manchester Cathedral, as a cathedral, only date from 1847, when a new see was formed out of the enormous diocese of Chester. Before the year 1422 the church was purely parochial, with a "rector" at its head, but after that date it became a Collegiate church, with a "warden" as its president. The first of these was John Huntingdon, who was the builder of most of the present church. Of other wardens, the most

noteworthy were : James Stanley (2) (1485–1509), who erected the choir stalls, and afterwards became bishop of Ely ; John Dee (1595–1608), who was a layman, and a noted mathematician, astrologer, and necromancer (a strange combination in an ecclesiastical functionary !) ; and Richard Heyrick (1636–1667). This last-named warden was a zealous royalist and a presbyterian ; and his political leanings cost him the loss of his office for fourteen years. At the Restoration he preached from the words in 2 Kings xi. 12, "And he brought forth the king's son and set the crown on him," etc., rejoicing in the accession of "our Covenanted king," little thinking that the "Covenanted king" was a covenanted papist, and that his brother would lay his hand heavily on his beloved church.

The first bishop of the new diocese, Dr. J. Prince Lee, was an eminent scholar ; the second, Dr. J. Fraser, was a most genial and beloved prelate ; and the present bishop, Dr. J. Moorhouse, was translated hither from the Australian see of Melbourne.

No visitor to Manchester Cathedral should fail to inspect the very interesting ancient buildings of Chetham Hospital and Library, which abut on the northern side of the churchyard. The quaint apartments, the rich carvings in the reading room, and other details, make the whole structure a very valuable relic of the domestic architecture of the mediæval period.

ARCHITECTURAL STYLE AND DATES OF THE PRINCIPAL PORTIONS OF MANCHESTER CATHEDRAL.

Choir	Perpendicular	1422–1458
Nave	Ditto	1465–1481
Tower	Ditto	1460–1480 (?)
Chapels	Ditto	1498–1535
W. Porch	Modern	1900
New Chapter-house and Vestries	Ditto	1901–1908 (?)

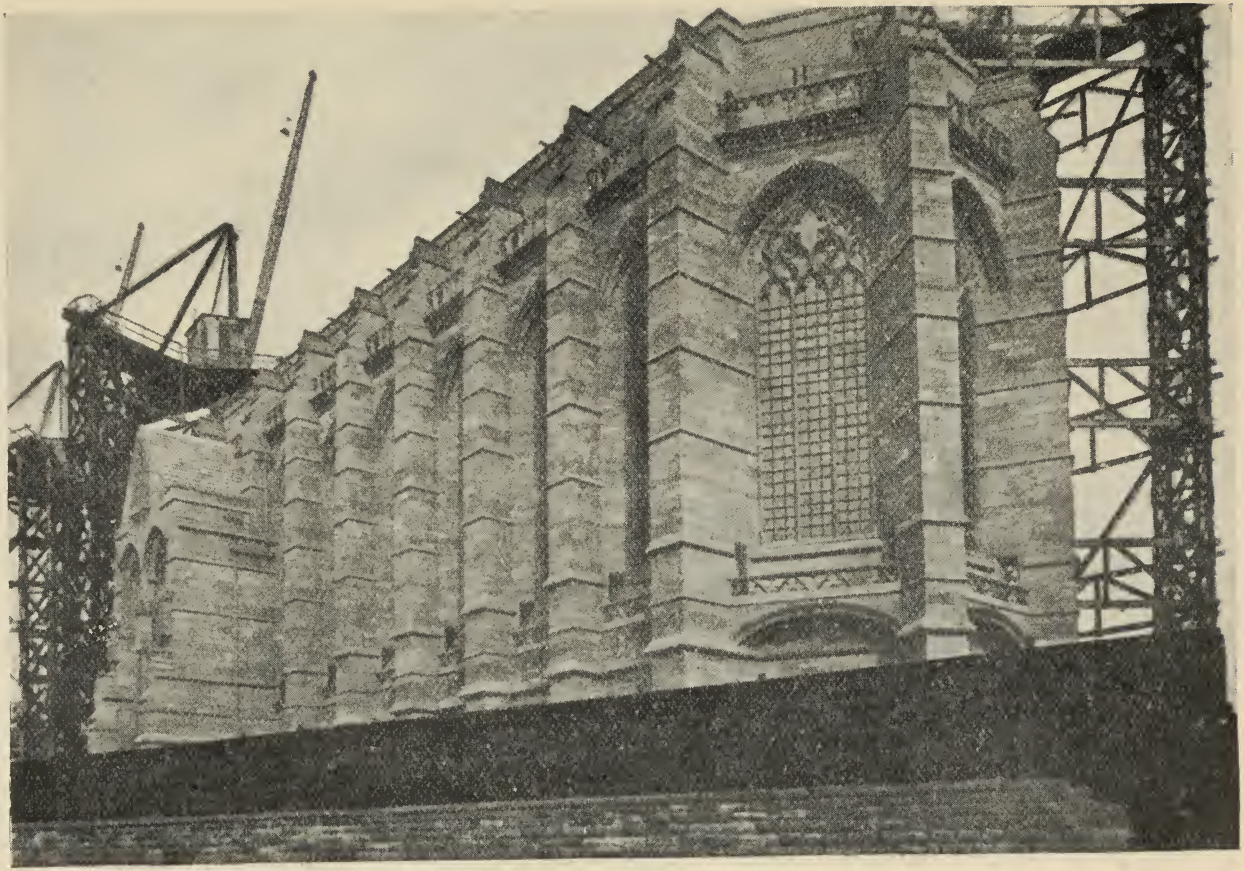
12—LIVERPOOL CATHEDRAL

While making our survey of the English cathedrals, it may be not unfitting to say a few words about a building which at present (November, 1909) is not yet half completed, viz., the cathedral which the people of Liverpool and its diocese are now erecting in their great city.

Liverpool is one of the most recently created English sees, only dating from the year 1880. During the quarter-century which has elapsed since then, the energies of the late Bishop Ryle, and of his clergy and people, were chiefly devoted to the organization of the work of the diocese, such as the building of churches and schools, and the support of their ministers. A small parish church served as the pro-cathedral. But with the appointment of the present bishop, Dr. Chavasse, the project of having a cathedral worthy of the second city in the empire was revived, and has been taken up with great enthusiasm and liberality on the part of the citizens of the great seaport and its surrounding population.

The question of site was for some time a matter of keen controversy, but at length an elevated position, called St. James' Mount, quite within the city, but with good open space all around it, was decided upon. From here the building, with its towers, will be well seen far down the Mersey, and from the country, as the most prominent object in Liverpool, dominating all the other buildings.

In the competition for plans for the new cathedral, many designs of great excellence were submitted, but the choice at length fell upon one by quite a young architect, a grandson and namesake of the celebrated cathedral architect and restorer, Sir George Gilbert Scott, who has



LIVERPOOL CATHEDRAL : LADY CHAPEL, EXTERIOR.

LIVERPOOL CATHEDRAL: LADY CHAPEL, INTERIOR.

left his mark, as we have seen, upon so many of our ancient churches. With Mr. Geo. Gilbert Scott was associated, as his adviser and coadjutor, Mr. G. F. Bodley, R.A., the late eminent Gothic architect.

Mr. G. G. Scott's design is a decidedly original one, and is in no way a copy of any ancient cathedral or of any prominent feature of older buildings. It is marked by its height and size; for its nave and choir vaults will rise to 116 feet, and its main transept to the unique elevation of 140 feet, while the total exterior length of the church will be 590 feet,* and its area 90,000 sq. feet, thus exceeding that of any other English cathedral.† Two great towers are placed, as at Exeter, at the ends of the central transept, their areas forming, in fact, part of it; and they will rise to a height of 264 feet.‡ But we cannot say that the general design of the exterior appears, in our humble judgment, to be an altogether satisfactory one. The nave is cut up by three quasi-transepts, as regards the clerestory; and these, with their very low-pitched and rather mean-looking roofs, take away any feeling of repose and unity from the nave. At the west end (as it may be termed, although really north), a third tower rises above the main gable, but this is not lofty, nor likely—so it seems to us—to be a very effective feature. (We cannot help recalling the grandeur of the western tower of Ely.) It is perhaps, however, unfair to judge of the ultimate effect of the exterior as a whole from the small illustrations which we have had the opportunity

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* The interior length of the main building is 485 feet.

† The area of York is 63,800 sq. feet.; St. Paul's, 59,700 sq. feet; and Lincoln, 57,200 sq. feet. The area of Liverpool, however, includes that of the Chapter-house and morning chapel.

‡ About the same height as the central tower of Lincoln.

of seeing ; and probably some of the points we have here mentioned may be modified and improved when all the details are fully worked out. The principal front has deep and lofty porches, which give promise of being a very effective feature. The twin towers are grand and well-proportioned in outline ; and probably the eastern end of the cathedral will present the most novel and striking combinations of architectural forms. Here, according to the plan and small sketches we have seen, instead of *one* chapel, as usual, projecting from the centre of the main building, *two* long structures extend from each eastern angle of the cathedral, one to be used as a morning chapel, and the other as the Chapter-house ; so that these, together with the eastern end of the church, will form three sides of a hollow square.* Above these, the great towers will rise with great majesty from the main mass of the building.

The Interior view of the nave from the choir—the only interior view we have yet seen—will, when carried out, certainly present a very noble and dignified vista ; and the very features which seem to mar the exterior effect, as at present designed, will give a perfectly novel and striking appearance to the interior. The great size of the main arches, and the unusual height of the vault, cannot but give a very majestic effect to the nave ; and the roof, instead of being groined in the usual way from four main points, is a barrel vault, while every alternate bay is higher than the rest and is lighted by windows in the gables on either side. With regard to the arrangement and details of the central

---

* This was the original design as shown by the plan, which see ; but we regret that it has been altered, and an octagonal plan adopted for the Chapter-house.

transept and the choir, we have no data at present upon which to form any opinion.

The Morning Chapel, a beautiful church in itself, is now, I am happy to say (November, 1909), fast approaching completion, the vaulting being nearly finished. This is certainly a very fine piece of work, and rises to a majestic height above the roadway to the side of it. With its lofty traceried windows, apsidal end and rich sculpture, it has much of the grand effect of an ancient church, so that when the main body of the choir—which will rise far above it—is completed, we may anticipate very noble effects, especially when the towers soar to their intended elevation. The Choir and Transepts are being proceeded with as fast as is desirable for such work, the walls being now about 50 feet high, which, however, is still too low to enable us to form any adequate idea of their appearance when at their full height.

It is estimated that the cathedral will require a sum of not less than half a million to complete it ; of this large amount, £250,000 has already (in September, 1909) been subscribed, besides many special gifts of windows and other separate portions amounting to £35,000 in value. In this way the cost of the Morning Chapel (£25,000) has already been contributed by generous donors. The whole structure will doubtless form a worthy building for the worship of Almighty God, and for the headquarters of the Episcopal Church in the great city of Liverpool.

CHAPTER SEVEN

The Midland Cathedral

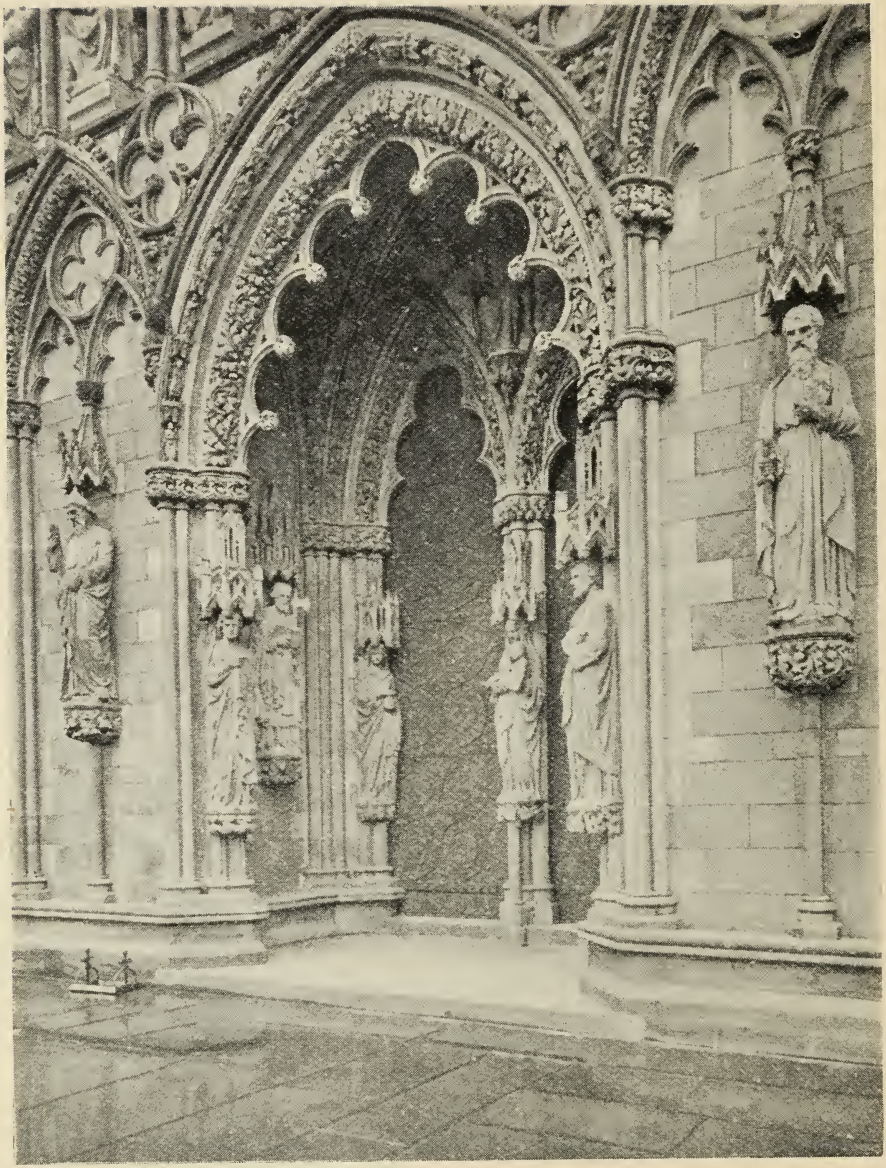
13—LICHFIELD

AS already noticed in our introductory chapter (page 27), Lichfield is really our only ancient Midland cathedral, and therefore must here have a chapter to itself.

Most travellers along the Trent Valley line of railway will have noticed the beautiful and rapidly varying combination of spires which suddenly come into view, and soon disappear again, as the North-Western express speeds on its way from London to the north. But only a very small proportion of those who catch a fleeting glimpse of the cathedral can stop to visit the building; so we will take one of the slower trains and stop at the city station. Or, if time is not a great object, a pleasant summer walk of six or seven miles from Tamworth gives us beautiful distant views of the cathedral, which becomes ever clearer as we approach it; for it seems to stand on rather high ground, and has a somewhat commanding position when thus viewed from the south-east.

As we pass into the streets of the city, we get several glimpses of the cathedral from different points, one of the most beautiful being that from the Minster Pool, where the calm water, with the rich foliage, makes a lovely setting for the building, with its graceful spires and its great length of choir. A narrow lane leads to the south side of the choir, but we will take the broader street which leads directly to the west front. At length we reach the Close, and

LICHFIELD CATHEDRAL: SPIRES FROM THE POOL.



LICHFIELD CATHEDRAL: WEST DOORWAY.

before us is the graceful and unequalled façade with its twin towers and spires, and the tall central spire beyond. No one with any eye for the beautiful can fail to be charmed by the lovely building before us, well called "the lady of churches." We see a façade of the most richly ornamented kind, the central portion and the towers being almost covered by arcading, niches, canopies, and tracery, and the niches all filled with statues. The whole is of the finest Early Decorated Gothic, and the details are worthy of careful study. In the centre is a large, well-proportioned window of Geometric tracery, but the gem of the front is the central doorway, where the cusped arch, the richly carved mouldings, and the statues at the sides and centres make a portal unique of its kind. The side doorways are also beautifully proportioned and carved; and above them is a row of statues stretching across the whole front and round the great octagon turrets of the towers. Above these are two other tiers of canopied statues, broken only by the great window, the whole forming a display of statuary surpassed only at Wells and Exeter. The towers seem rather low, but their adornment is very rich in panelling and arcading, and the octagon turrets and the great square pinnacles at the angles are most skilfully designed to unite the square towers with the tall octagonal spires. Those spires are of slightly different design, but each is pierced by three rows of small windows in all the eight faces. They reach the height of one hundred and eighty-three feet. The liberal use of the "ball-flower" ornament, in the upper part of the towers and in the spires, will be noticed.

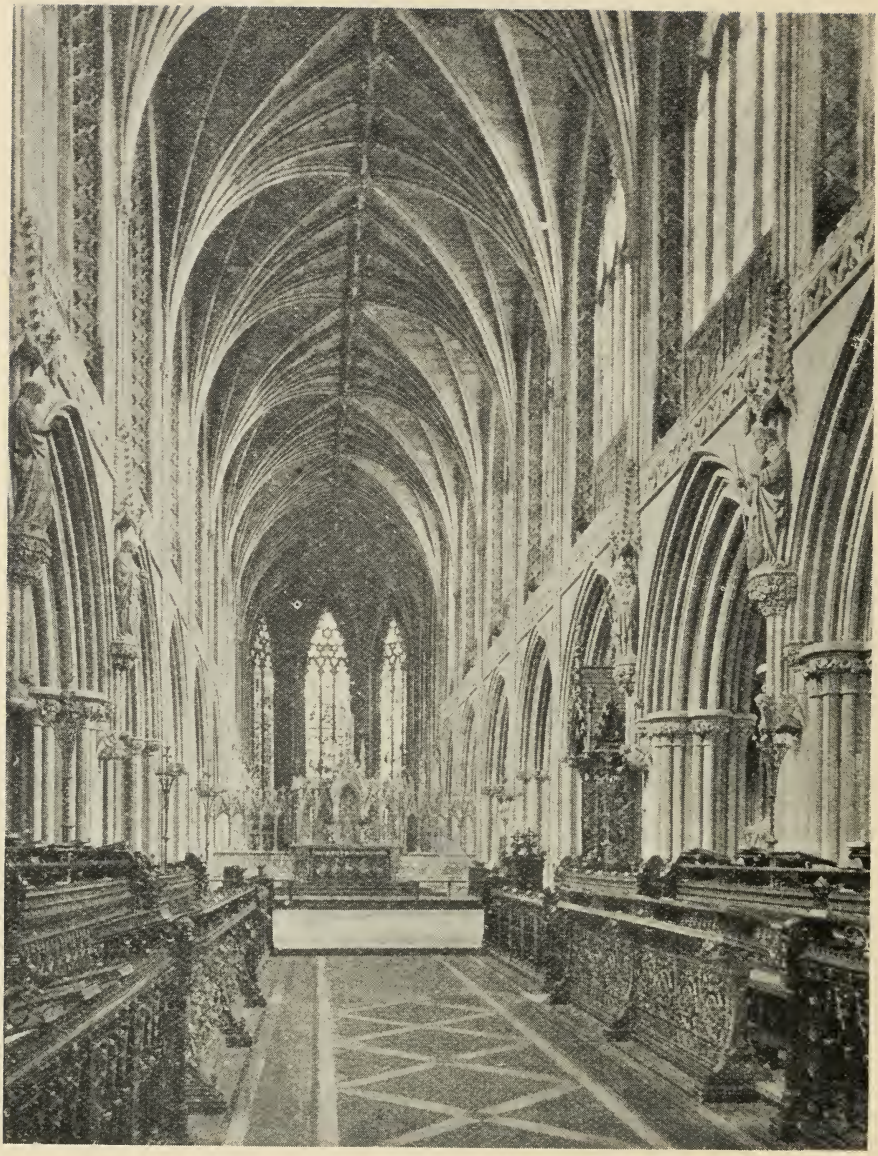
The south side of the Nave shows us a series of Geometric traceried windows in the aisles, between well-proportioned buttresses and pinnacles, with flying-buttresses

supporting the thrust of the groined roof. In the clerestory are the unusual features of spherical triangular windows with Geometric tracery. The South Transept front is much spoiled in effect by having a great window of Perpendicular tracery inserted in it, and also by huge and heavy buttresses built by Wyatt some hundred and thirty years ago. But it contains a doorway of great beauty, with richly-carved mouldings, as does also the northern transept.

The Choir is remarkable for having clerestory windows of very large size, quite three or four times the area of those in the aisles. From the eastern extremity of the choir extends the Lady Chapel, of about the same height as the main building, but without aisles, so that the windows, filled with Geometric tracery, are very lofty.

Here it may be remarked that owing to the perishable nature of the New Red sandstone of which the cathedral was built, very little of the original stonework of the exterior remains; so that although the present modern carving is beautifully executed, the effect of the greater part of the building is that of a new church. No doubt most of this was unavoidable, for the whole west front had been covered with cement and plaster, but it may be doubted whether it was necessary to renew so entirely the old walling. The cathedral will certainly look much better a hundred years hence, when time and weather have toned down a good deal of its present too modern appearance. Notwithstanding this drawback, the exterior of Lichfield is the most beautiful—although not the grandest—of all our cathedrals, Its three spires, with their ever-changing combinations. as seen from different points, have a unique grace and charm; and its lovely detail and rich carving make its exterior one of the most attractive of all our

LICHFIELD CATHEDRAL: NAVE TO EAST.



LICHFIELD CATHEDRAL : CHOIR TO EAST.

ecclesiastical buildings. And although it is one of the smaller of our cathedrals in actual dimensions, both externally and internally its effect is that of great length. The central spire is considerably taller than its western companions, reaching the height of two hundred and sixty-two feet. It is plainer also, having fewer openings in its faces, and is less elaborately ornamented.

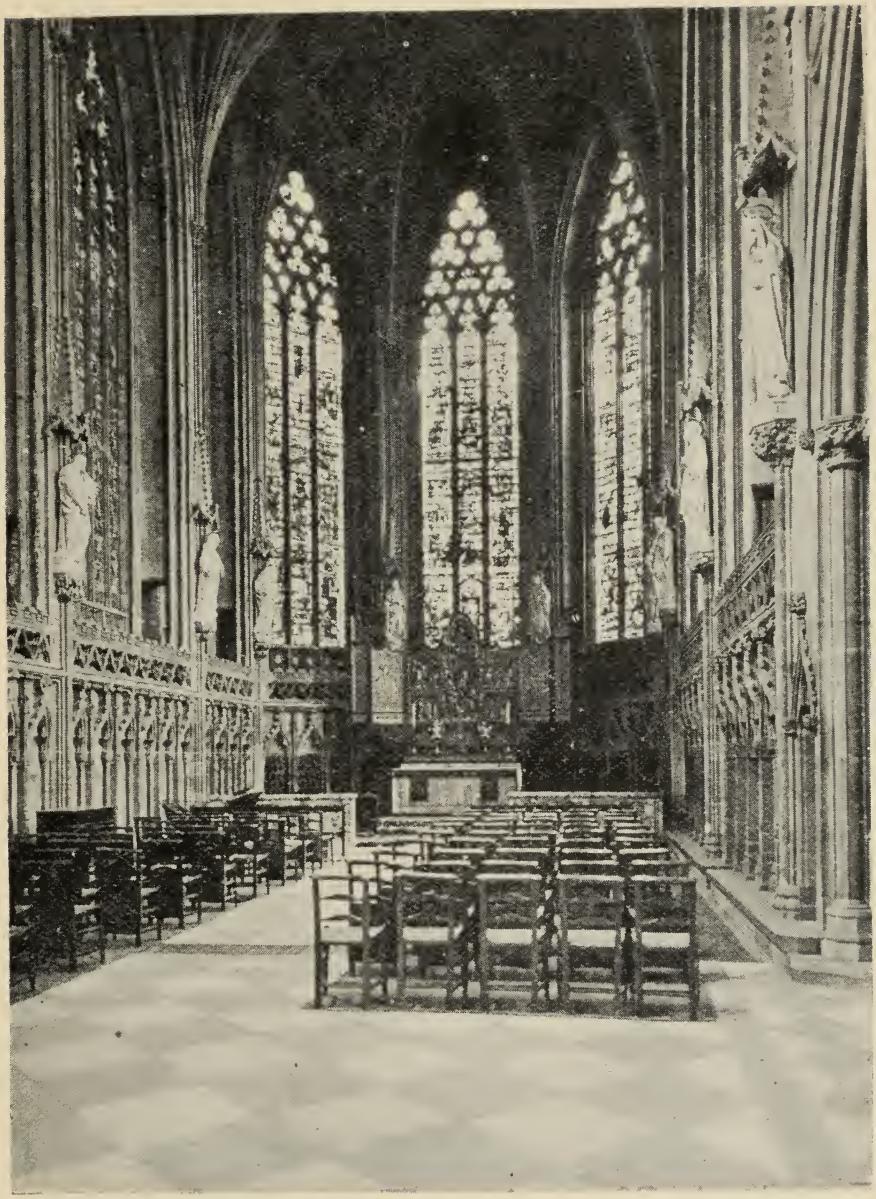
The Interior of the cathedral does not disappoint the expectations raised by its beautiful exterior. From the western door the view is one of a church apparently of great length, but of moderate height, and, so far as one can see at a glance, with little difference of style. While some of our cathedrals, which are the longest in the country, *e.g.*, St. Albans, are practically three distinct churches, quite shut off one from the other, here at Lichfield, on the contrary, the whole length can be seen at the first glance, only slightly interrupted by the open choir screen, and beyond that again by the reredos and its side arcades, the stained glass of the Lady Chapel closing the view in the far-away distance. Here is no strong contrast between Norman and Gothic, or Early English and Late Perpendicular, but, with the exception of some late windows, we have a church designed, as a whole, in Early and Geometric Gothic.

The Nave arcade is supported by piers of clustered shafts with finely carved capitals ; but the most beautiful feature is the triforium, whose double arches are of the most graceful proportions, and are very like those of Westminster Abbey. From the nave it will be seen that the choir is not in a line with the nave, the axis being deflected about ten degrees to the north, a freak of construction which certainly does not improve the general effect. The

Transepts are earlier in date than the nave, although several of the windows are of a much later period.

The Choir is divided, but not shut off, from the nave and transepts by a modern screen of metal work, in which iron, copper, and brass are used with excellent effect, the details, in great variety, being of hammered work, and various precious stones being used in the ornamentation. A number of statuettes of saints and angels are placed in the quatrefoils over the light arcading. All this was designed by Sir G. Gilbert Scott, and was the first of such modern applications of metal to ecclesiastical use. The same distinguished architect also designed the pulpit, which is close to the screen, in which the same metals are employed, with novel and very successful effect. The open front of the pulpit, and the staircase railings, are beautiful examples of metal work.

The architectural feature of the choir is a rather low arcade, but over this a flood of light is poured in by the unusually large clerestory windows. These indeed take up the space usually given to a triforium, which is reduced to a passage and a parapet of open quatrefoils, bands of which also surround the windows, with a very rich effect. Unfortunately, the beautiful original tracery, of Flowing Decorated date, has been replaced, in all but one of these windows, by commonplace Perpendicular tracery. Large statues of saints under canopies stand on carved corbels in the spandrels of the choir arches. The stalls, which are without tabernacle work, the bishop's throne, and the marble and tile pavement are all modern work, from the designs of Sir G. G. Scott, who also designed the elaborate reredos, in which alabaster, various coloured marbles, and malachite are employed. In this structure the five central



LICHFIELD CATHEDRAL: LADY CHAPEL.

arches have rich carving in their canopies, and sculptures at the back: they are connected, by a light arcade, with the main columns of the presbytery.

Beyond this part of the church, where the aisled portions terminate, is the beautiful Lady Chapel, not a low structure, as in several of our cathedrals, *e.g.*, Salisbury, Hereford and St. Albans, but continuing the choir vaulting at the same elevation, and so, with great dignity, completing the main structure of the cathedral. Here the windows are of great height, the heads having Geometric tracery; the ancient carving is of a very beautiful kind, and between the windows are niches with modern statues, extremely good in design, of ten virgin saints. The nine windows are all filled with ancient glass, that of seven of them formerly belonging to the Abbey of Herkenrode in Belgium. It is of sixteenth century date, but harmonises well with the fourteenth century building which it adorns.

But we have not yet seen the Chapter-house, which is on the north side of the choir, and is approached by a vestibule leading out of the aisle. This is a fine room, octagonal in shape, but of unequal sides, the north and south sides having two bays and windows, while the other six have but one each. It is of Early English date, the windows, of two lights, having two simple arches instead of tracery. The arcade surrounding the Chapter-house, the central pillar, and the large corbels supporting the vaulting are all adorned by rich carving characteristic of the style, and very good examples of it. The only defect is want of height, for there is another vaulted chamber above this chief apartment.

As regards the monuments in the cathedral, space forbids anything but the bare mention of them. There

are some curious semi-effigies in the nave, but little remains perfect of these ancient monuments. Among those of modern interest are memorials to Dr. Johnson and his friend David Garrick, to Erasmus Darwin, and a canopied tomb and statue to Bishop Lonsdale. The celebrated "Sleeping Children," by Chantrey, is at the south-east end of the choir, and a kneeling statue of Bishop Ryder, by the same sculptor, is in the north choir aisle.

In the Library are some valuable books and manuscripts, the chief treasure being the Gospels of St. Chad, of the seventh century, an early manuscript of Chaucer's Poems, and some rare Bibles.

The Historical Associations of Lichfield extend back to Roman times, for its name seems to be derived from words which recall the massacre of Christians under Diocletian. But Ceadda or St. Chad, the Saxon saint and missionary, and one of the first bishops of Mercia, founded the see of Lichfield in the year 669. This diocese was originally of enormous extent, comprising the whole central portions of England, so that no less than twelve other dioceses were subsequently formed out of it. In 785 Lichfield was made an archbishopric, but only retained this dignity for eighteen years. The history of the see in mediæval times is largely filled with the quarrels between the canons of Lichfield and the monks of Coventry, the two cities having but one bishop, and with appeals to the Pope to favour one or the other on the appointment of the bishops. These disputes were varied by the visit of Edward III. after the victory of Crecy. Still later on, we find some of the bishops becoming cruel persecutors, and others as obsequious in obeying royal commands.

In the time of the civil wars of Charles I., the cathedral, having been made a royalist castle, experienced some of the fortunes of war; and although Lord Brooke, the Parliamentary leader, was shot dead from the central tower, the spire surmounting it was afterwards destroyed by the cannon of the assailants; and the cathedral, in consequence, suffered much injury from those who, not unnaturally, connected it with oppression, both by arbitrary kings and Romanizing prelates. Subsequent bishops, as William Lloyd and John Hough, played a much nobler part than some of their predecessors, both showing themselves willing to suffer rather than obey the will of James II. Of more recent occupants of the see, perhaps the most notable name is that of Bishop Selwyn, the missionary bishop and founder of the Episcopal Church in New Zealand.

ARCHITECTURAL STYLE AND DATES OF THE PRINCIPAL PORTIONS OF LICHFIELD CATHEDRAL.

West part of Choir	Early English ..	1200
N. Transept	Ditto	1220
S. Transept and Chapter-house ..	Ditto	1235–1240 (?)
Lady Chapel and Presbytery ..	Decorated ..	1298–1321 (?)
W. front and W. Towers and Spires ..	Ditto	1322–1359 (?)
Central Tower and Spire	Ditto	1322–1359
(Original structure of spire destroyed in civil war and rebuilt) ..	Perpendicular ..	1661–1671

END OF VOL. I.

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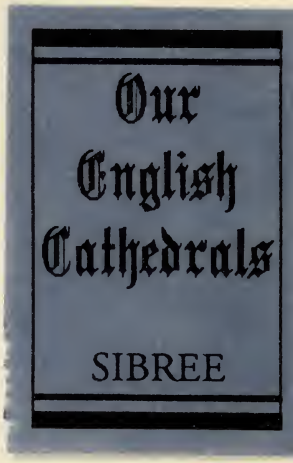
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